

BINGO

Edited by REG BRISTO

THE
INTERNATIONAL
CROBBY CIRCLE

Christmas

1988

NO
90



"LEEDS" NEARLY SABOTAGED



The postal strike was quite devastating, proving once more that when the mailmen go on strike, the country comes close to paralysis! However, we're not getting too dramatic but the strike did hit us hard. The September issue had to lie here, all parcelled up for the post office, for that office just could not accept mail. Thus, all those awaiting news of the Leeds event were frustrated. BING is the main promulgator for the traditional Leeds dinner and we know so many were eagerly anticipating a first time visit to the Mansion Hotel, Roundhay Park, Leeds.

In the event between 30-40 members did turn up for the Twenty-Third dinner on Sunday 2nd October last which is quite a tribute to their enthusiasm for, in the absence of BING, they got in touch with Michael Crampton and thus ensured that the event didn't need to be postponed. It was a long time ago, possibly in the years when Michael first had the idea of a "Crosby party" in his own home, that the numbers had been so reduced.

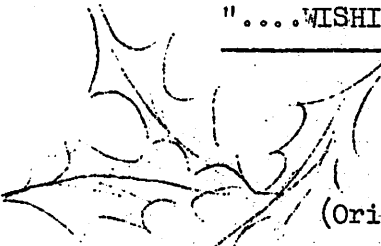
Even so, the weather provided the usual sunshine for the day ensuring that Rounday Park was in its full glorious autumnal colours. The meal was up to the Mansion's high standards - in short, the depleted party was no whit less successful than in previous years.

The formula was the same - chat, music, quizzes, video - FOOD! JIM REILLY (Hereford) provided his usual well thought out and well compiled video - about 40 songs interspersed with the famed Shell TV adverts Bing did in the 60s and which, incidentally, are now quite rare.

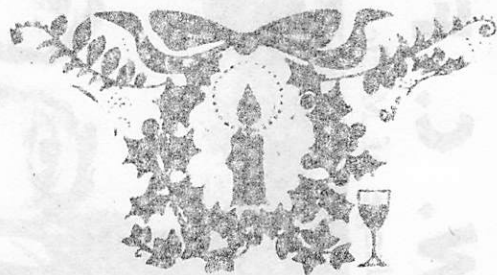
Once again it is appropriate to congratulate Michael Crampton for maintaining his splendid effort for 23 years in the cause of Crosbyana.

"....WISHING YOU A BLESSED AND PEACEFUL CHRISTMAS..."

(BING'S TRADITIONAL NOEL GREETING)



(Original Material (C) I.C.C. 1988)



*With
Christmas Greetings
and all good Wishes
for the New Year
from*

Reg Bristo

Next Week—Commencing Sunday, JULY 28th

CONTINUOUS PERFORMANCE MONDAY to SATURDAY 21 p.m.

SUNDAY ONE PERFORMANCE 8.0 p.m.

What A Marvellous Trio!

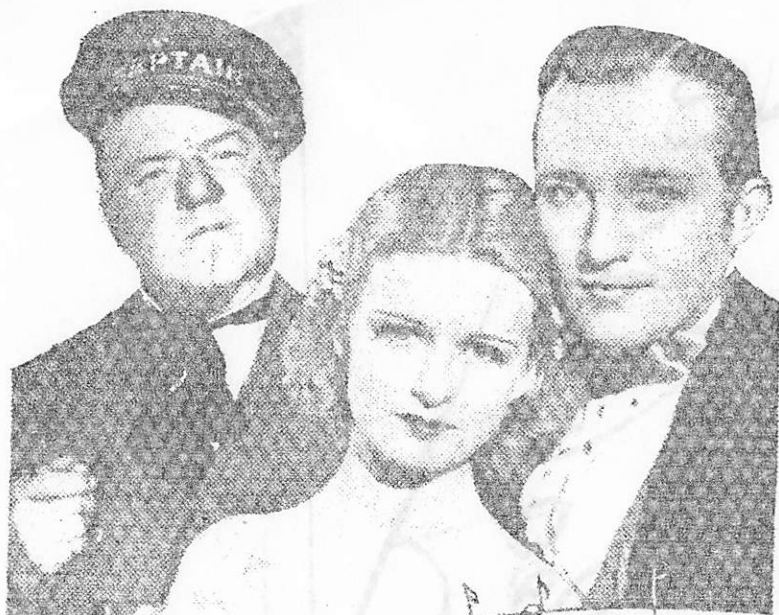
BING CROSBY
JOAN BENNETT and
W. C. FIELDS

In a Melange of Music, Melody and Mirth



A hilarious and funny comedy romance of a young man who lost one lady-love because he wouldn't fight a duel, and then under blood-thirsty tutoring by W. C. FIELDS—nearly lost his second sweetheart through too much duelling!

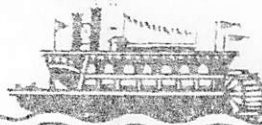
Come on down South! See the romantic old Dixie of erinoline days . . . dashing blades and pretty belles . . . Bing Crosby serenading Joan Bennett with his love songs! Swap yarns with Commodore W. C. Fields the biggest liar that ever sailed the river.



BING CROSBY · W.C. FIELDS · JOAN BENNETT
MISSISSIPPI

It's a Paramount Picture

with Queenie Smith · John Miljan · Gail Patrick
Fred Kohler · Claude Gillingwater and the Cabin
Kids · Directed by Edward Sutherland



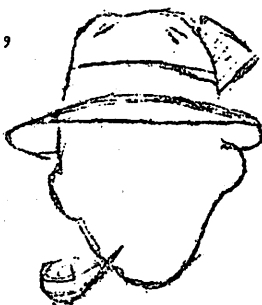
ALL ABOARD FOR DIXIE! Join the merry throng on the RIVER QUEEN! Meet Colonel Bing Crosby, the singing killer! Come along, it's a musical journey you will never regret!

BING: quarterly magazine of THE INTERNATIONAL CROSBY CIRCLE: No. 90 Dec. 1988

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discounting devalues them to
almost nil.

It will be seen that we have, reluctantly, had to increase annual subscriptions for UK and Europe generally. The recent postage increase has made this necessary. Not only is the annual cost of posting BING substantially increased but all the mail associated with the running of the Circle has to be taken into account. Furthermore, in spite of government claims about inflation we find that there is yet another substantial increase every time we order material, e.g. paper, ink, envelopes, even such as staples, sellotape! We are not geared to make a profit but must break even. Members will understand we feel sure.

<u>PRINCIPAL CONTENTS:</u>	<u>Page</u>	<u>PAGE</u>
Leeds Event.. .. .	2	The Pickwick Connection 30
Greetings !.. .. .	3	In Memoriam.. .. . 32
Mississippi picture.. .. .	4	Letters 35
Editorial	6	Jane Wyman book 39
Crosby Millions - on CD!.. .. .	7	Trading Post.. .. . 40
Show business books.. .. .	12	"...and here's Bing!" by LIONEL PAIRPOINT (KMH background)... .. 43
LES GAYLOR calling !	14	KMH Song listing 47
Track Events	18	
Blue Skies picture !	24	

A "X" IN THE BOX OPPOSITE INDICATES YOUR ANNUAL SUBSCRIPTION IS DUE:

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Forgive us our uncorrected errors! The MISSISSIPPI posters (courtesy Ian Patience, Ilford) might have been seen outside almost any cinema in Britain in 1935. Actually our pictures covered CHATHAM EMPIRE. The trio on the left are an excellent likeness but we cannot say the same for the picture of Bing that was displayed! The BLUE SKIES poster, courtesy Jean-Paul Frereault, Canada, is, alas, printed UPSIDE-DOWN in a few issues but that shouldn't cause too much inconvenience! It comes, as you see, from THE NEW YORK TIMES of October 15...on stage STAN KENTON & HIS ORCHESTRA, notorious for his savagery on that lovely composition, THE PEANUT VENDOR. Also on stage THE KING COLE TRIO. Our thanks to all contributors named, or un-named. All appreciated.

DISCROSBY was a victim of space-pressure - but we feel a form of DISCROSBY is covered in Track Events and The Pickwick Connection. A real glimpse behind the scenes of record/disc production involving our stalwarts Les Gaylor and Stan White.

"...and here's the ultimate Christmas record - BING singing the eternal WHITE CHRISTMAS!" Thus the speakers booming out around the town-centre; and almost immediately one noticed a more jaunty step, a more Yuletide smile, on the faces of the Christmas shoppers. All was well for another Christmas!

Ah well, with Yuletide here - can spring be far behind? It can - probably four chilly, snowy, windy, 'orrible months.... Start the New Year right tho'!

SADLY, there is only a 50-50 chance of your getting this issue before Christmas, thereby probably breaking a fairly long tradition. It will need a performance well above its normal one by the Post Office to get it to you though at this end we have worked above and beyond the call of duty to achieve the desirable end. It began with the Post Office strike, which lingered on a couple of weeks longer here than elsewhere leading to a longer period of 'recovery' tho' that term is used loosely. We can all remember when he used to get three deliveries a day, when one could post a letter to an address in the same town, and get it that day. Now, with electronic sorters, post-codes, helicopters, planes, high-speed trains we get one desultory delivery a day. One can be violently wakened from slumbers at 6.30am - or get the delivery around 1.30pm in the afternoon. Most odd progress - and technological advance. Although as the comedian said: "after all that electronic sorting etc. they give the mail to an old bloke on a bike to deliver!"

Ah well, pure trivia, when so many will endure a stunned, grieving, Christmas. To the names of Zeebrugge, Chernobyl, Kings Cross, Hungerford go the names of Clapham and benighted Armenia. More and more, it seems, Christmas gets associated with appalling disasters.

The 3 CDs of (American) CBS "THE CROONER" are to hand...that stunning, pioneering, voice of 1928-34 in all its warmth and zest..but, we're temporarily bereft of words but hope to recover them by the next issue. (See page 41 for news of a parallel LP set)

We find we have omitted our list of experts and consultants! This does not indicate a slight or a change of policy...merely that page 5 tended to run away with us...

A cursory glance through the Yuletide television programmes show the Crosby content conspicuous by its absence, tho' WHITE CHRISTMAS is scheduled for the SUPR cable channel. But, is it surprising? Those of us who saw, or endured, the TV show NEW FACTS, and or THE ROYAL VARIETY SHOW, will be painfully aware of what passes for entertainment these days. Even so, it was noticeable that the best-received songs were ALEXANDER'S RAGTIME BAND, A NIGHTINGALE SANG IN BERKELEY SQUARE and BEGIN THE BEGUINE in the latter show. How odd, however, that the Spanish singer has built an enormous reputation for singing PART of Cole Porter's classic! He omits the middle 16 bars and sings what might be termed 'the refrain' endlessly. Cole Porter would never have permitted it.

NEVER MIND! BE OF GOOD CHEER - AND A BUMPER 1989 TO ALL !

MORE CROSBY MILLION-SELLERS / ON COMPACT DISCS!

We have come into possession of a paper delivered to the Convention of the American Phonograph Industry by DAVID MACKARINO held in connection with celebrations to commemorate the 100th anniversary of recorded sound. Mr. Macharino is involved in the musical copyright administration. His facts, it is stated, are officially approved.

It strikes us as one of the most interesting and indeed arresting and encouraging speeches made in modern times regarding the recording industry. You will quickly appreciate what the term "back catalogue resources" means, and also appreciate what it takes to put a modern artist - or more usually a pop-group - on the record scene. The speech was as follows:

Editor.

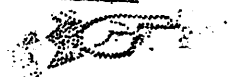
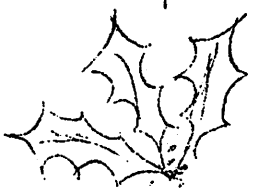
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he phonograph industry is enjoying a cautious boost due to the growing CD market, especially where a major company has back catalogue resources which can be drawn on for conversion to CD.

These days, if you've got £1 million profit to re-invest, as a rule of thumb, you're looking at being able to sign three or four new artists. By the time you have paid advance money for the artistes to live on, invested in the recording of high quality album material, made a couple of videos and put the act on the road, you're talking of a quarter of a million pounds for each act.

Back catalogue from the 78 rpm era is expensive to re-master to digital/CD quality; such material cannot sustain a major company today but it can create wealth enough to show a profit which could not be obtained through a new recording artist because every facet of putting out a record has gone up significantly, a new artist is not going to sell spectacularly more records now, but is certainly going to cost spectacularly more to record. Back catalogue support is the means to create some wealth in the CD market at this time.

Back in the days of the 78 rpm record, Bing Crosby was awarded no less than 21 gold discs, each one celebrating the sale of one million copies of a song. Of course, many of them sold several millions. At the last count of his 78 record sales, Crosby records sales, Crosby had sold 400 million of them. When micro-groove albums booted out the 78s, they were used to make up long playing compilations; this started as long ago as 1954, or before? Nobody counted anymore, except those looking after royalty/musical copyright matters. The albums



piled up, they were withdrawn, re-issued again, the material amounting to many hundreds of songs, was re-worked over and over again in the compilations around the world. With over 60 Bing Crosby CDs now on the market and many more on the way, the value of this particular back catalogue can be seen.



Looking at the trade figures for the Crosby 78 rpm compilations to microgroove albums, reveals that during those years since 1954, many of the songs have attained the million-seller status while others have simply added to the millions already reached as 78 pressings. Long playing records had great appeal, with millions of playing units being sold in the first few years, a trade which grew with the great strides in improved recording and reproduction technology. Back-catalogue material made even greater sales, with Crosby alone turning his 400-million sales into 1,000 million today. Figures bandied about for his "White Christmas" seem to vary between 30 million and 45 million, almost as if the industry is afraid to tell the truth, which is that those figures are over 20 years out of date. It gains each year, so start counting from 90 millions. Bing Crosby is welcome on CD; that's for sure;

The microgroove million selling 78s include:

I Surrender, dear	Just a gigolo	Out of nowhere
Just one more chance	I found a million dollar baby:	Stardust
Dinah	Can't we talk it over?	Sweet Georgia Brown
Please	I've got the world on a string	My honey's lovin' arms
Thanks	Temptation	Did you ever see a dream
June in January	I'm an old cowhand	Pennies from heaven walking?
A fine romance	Smarty	Sweet Leilani
Can I forget you?	Basin St. Blues	Small fry.
I've got a pocket full of dreams	Mexicali Rose	You must have been a beautiful baby
My melancholy baby	I cried for you	If I had my way
Wrap your troubles in dreams	Yes indeed	It's been a long, long, time
The Spaniard that blighted my life:	Mr. Gallagher & Mr. Shean.	
Only forever.	I'll be seeing you.	The Waiter and the Porter and the upstairs maid.
You are my sunshine	Deep in the heart of Texas	Silent night
Summertime	Wait till the sun shines	Nellie Lazy
White Christmas	Walking the floor over you	Moonlight becomes you
Sunday, Monday or always	Jingle bells.	Swinging on a star
I'll remember April	An Irish lullaby	Dearly beloved.
Don't fence me in	Put it there, pal	The rose of Tralee
Where the blue of the night	I can't begin to tell you	Who's sorry now?
McNamara's band	Sioux city Sue	Blue skies
A gal in calico	South America, take it away	Alexanders Ragtime Band
Galway bay	Busy doin' nothing	Faraway places
Dear hearts and gentle people	How can you buy Killarney?	Play a simple melody
Sam's song	Moonlight bay	Gone fishin'
Zing a little zong	Sleigh-ride	That's a Plenty
Ol' man river	In a little Spanish town	

Bing Crosby has a worldwide following, created over many years through his records and films, and later with TV, radio played a big part in America. Back catalogue material from hundreds of other artists is doing well on CD. Re-releases of Frank Sinatra from his Capitol days will boost his sales considerably. It is, however, unlikely that 78 rpm tracks going as far back as 1930 and before, other than those made by Crosby, will achieve the wealth-creating sales. Jazz related material might do well within the confines of its followers. There is a whole field of popular artists contemporary to Crosby from the middle 30s onwards, who have enjoyed back catalogue success on microgroove, who will continue to do the same on CD.

We now start counting the Bing Crosby CD millions !

Yet Crosby is not so far removed from the quarter of a million pounds packages so essential for the success of today's artists - the videos, the tours. Bing had films and radio to promote his record sales, he was also working in an age when several tracks could be completed in a day! That is not possible today because of the highly technical work required to achieve the sounds demanded by listeners today. Given a time-shift, and there would be Bing.

I wanted to remember Bing's contribution to the industry in this year marking the anniversary of 100 years of recorded sound.....



Editor: A thought-provoking as well as encouraging view from an authoritative source. I would certainly disagree with his penultimate paragraph re. completing several tracks in a day. This was due to Bing's unique skill and artistry, accepted as common knowledge elsewhere in the business. Ken Barnes found it so in 1975-6-7, so it wasn't the "highly technical work required to achieve the sounds demanded &c." As a matter of fact, except for a handful of popular artists today, it really doesn't matter what the quality of recording is - they sound just as awful.

But note the speaker was confident of Bing reaching million-sellers in the CD field; and his remarks that no less than 79 of Bing's recordings achieved the 1-million sales by virtue of the long-play is confirmation of what we have long believed. When preparing the LPography eleven years ago (yes! as long as that) there were more than a thousand lps on which Bing was featured even if, on occasion, he was included on one track only. So, what the score is now is anyone's guess.

WHITE CHRISTMAS has been issued annually since 1942 and this speaker spoke in terms of 90 million sales. He probably isn't far out when you consider the multiplicity of LPs issued since 1954 or thereabouts.

And it makes nonsense of the claims put forward on behalf of other big record sellers, such as Presley, who was undoubtedly such a seller, and Michael Jackson. His album about which so much fuss was made has long disappeared - after claims it had beaten Bing's WHITE CHRISTMAS. And for sure, it won't be issued again!

While it is true we are now getting news (and photo-stats of jackets!) from

all over the place concerning CDs being issued, we are nonetheless a little surprised to learn from this speech that even now 60 have been released.

We have taken the trouble to underline the significant parts of this delivery although no doubt readers are easily able to discern them for themselves!

Note reference is made to 21 gold records when 22 is the usual figure. This, however, has been generally derived from a book which appeared about 20 years ago, published by the Daily Mail : BOOK OF GOLDEN RECORDS. Yet in this the compilers freely admitted that some of their entries were 'intelligent' guess-work. The truth is that in the 30s and perhaps even up to the mid-50s when rock 'n' roll came on the scene, there just was not the frenetic interest in the Top Ten, or Top of the Pops or whatever it was called. There was a Top of the Hit Parade, but this invariably referred to sheet music sales! Today's TOP OF THE POPS has been engineered to give a certain status to the artists - we say engineered advisedly because much doubt has been thrown on these Top Ten figures at regular intervals. Allegations are made that certain exploiters (!) get youngsters to rush around the shops buying up the 'singles'.....its easy to believe.

Yet in this connection, we have never accepted that it was not until 1937 with SWEET LILIAN that Bing Crosby achieved a first million sales.

VASTLY DIFFERENT CIRCUMSTANCES

[B]Y 1937 Bing had been a major - if not the major - star for at least five years. He had made scores of records and an impressive list of popular films, riddled with great songs - PLEASE, HERE LIES LOVE, LEARN TO CROON, LOVE THY NEIGHBOUR, I'M HUMMIN' I'M WHISTLIN', LOVE IN BLOOM, STRAIGHT FROM THE SHOULDER - well, you know them! All these records were eagerly awaited and bought in vast numbers.

It has to be conceded, of course, that there were vastly different circumstances prevailing early in the 30s - if not well into that decade. Households didn't almost 100 per cent possess record players as they do today. Youngsters didn't walk around with earphones glued to them as they do now....sumptuous comprehensive hi-fi sets were far into the future, as were cassette decks and CD players! In fact, the leatherette-covered portables with the wind-up mechanical 'works' were only slowly giving way to the early radiograms. So it is possible there just weren't enough people in a situation to buy records! On the other hand, it is difficult to accept that entirely - especially as people WITHOUT players were buying Bing's records against the day they did own one. Much as a lot of people are doing today with Compact Discs. Even so, it is fairly certain that many of Bing's early records DID achieve sales of a million and more for remember, America and Britain were not the only countries buying Cfosby recordings.

And in this connection, it was refreshing to hear a presenter on Radio Cambridgeshire (BBC) state that I FOUND A MILLION DOLLAR BABY (IN A FIVE

AND TEN CENT STORE) was Bing's first record to exceed a million in sales. In view of what has been said above we find this totally acceptable. And it was this song, incidentally, which caused Rudy Vallee to write in a later book:

"I was in a shopping centre and heard this remarkable voice booming out - I FOUND A MILLION DOLLAR BABY, and I realised my days as the No. 1. were over."

For younger members, RUDY VALLÉE was a crooning/bandleader. He achieved considerable fame with his Connecticut Yankees and his style of singing and general geniality over the air, especially from the Heigh-Ho Club, had immense appeal. Until Bing came along, as he later rather ruefully confessed. Rudy did not drop from the scene and enjoys a certain popularity to this day. In view of his undoubted popularity the scarcity of LP reissues of his records is rather surprising. But then, if Bing comes from a bygone age - Rudy comes from even further back.

After that small diversion we can return to the main theme. There can be little doubt that any estimates of Bing's total record sales can only be 'intelligent' or even 'informed' guesses. It is certain no other artist is ever going to even remotely match his sales. After his early impact, there came the new lease of life with the LP compilations; and now there's an even newer lease - the compact disc. Add to that Bing's remarkable longevity as regards recording career and the point is hammered home surely.



A further aside on the speech quoted above, is the statement that back-catalogue material cannot sustain a major record company alone. Probably so - yet there are at least three companies in the UK, if not major, are certainly large and prestigious nowadays. And its all on back-catalogue material of other companies. They've never had any !

The anniversary of Bing's passing was well-marked around the country on or around 14th October according to reports we received about local radio tributes. The leader, of course, was on the national network with our good friend ALAN DELL. DIDYUS as usual came up trumps on Radio Solent though, alas, Gerry has been something of a victim in a shake-up on that station. This means he has lost his two popular shows, SOLENT SWING and his 78 programme. Even so, he still gets an hour on Sundays to play nostalgic music.

Many had the thought to send us tapings of these local radio shows; among them was an exceptionally interesting four-long programme on (BBC) Radio Cambridge - a station we understand can be picked up over an exceptionally wide area.

The show, aired between 10 and 11am on Saturday, 15th October, was presented by TREVOR LITTLECHILD and MARK GAGGERS and was knowledgeable and well-researched. A small criticism perhaps, aired by STAN WHITE who was kind enough to send us a taping, was that they tended to rely on film critics' comments on Bing's films. But that was a minor drawback and we greatly enjoyed their efforts. It was this programme that made the claim re I FOUND A MILLION DOLLAR BABY above.

Radio Cambridge is exceptionally well-orientated towards Bing; in addition to the gentlemen named above, there is a young lady by the name of MANDY MORTON who presents a request programme entitled AS YOU LIKE IT. Over the past year since taking over the programme Mandy has played literally dozens of Bing tracks - and Stan White assures us it is no exaggeration to say that this programme could be re-titled THE BING CROSBY FAN CLUB PROGRAMME! Apart from playing tracks Mandy puts together specials like BING & AL, special Christmas shows - and we note that the indefatigable LES GAYLOR, so forthcoming wherever Bing is concerned, sees that this good lady gets plenty of good material. Pity its not nation-wide - but as stated, for a regional station it does cover a wide catchment area.

Observing that AS YOU LIKE IT is a request programme the tremendous Crosby interest is most encouraging proving, perhaps, that once the "Radio 1 type gabblers" are eliminated better tastes prevail.

It was this strong Bing content of the request programme that prompted the station management to promote the 1-hour tribute to Bing at peak listening time.

SHOW-BUSINESS BOOKS OF INTEREST

Most biographical or autobiographical books of the past 30-40 years by or about show business personalities contain references to Bing, almost as if that sets the seal on the subject's status!

Two new books of some interest have just appeared in the States. The first is JANE WYMAN - A Biography, by Joe Morella & Edward Z. Epstein, published by Delacorte Press, New York, to whom our grateful acknowledgements. Jane, of course, made quite a hit with Bing in the 1951 film *HERE COMES THE GROOM*. She had been in pictures since the 1930s but this one revealed her as not only extremely shapely, but a highly creditable song-and-dance performer. The song so spectacularly featured in the film was *IN THE COOL, COOL, COOL, OF THE EVENING* which won the Academy Award in that year. A relevant portion of the book is reproduced elsewhere in this issue for your perusal.

Jane is still acting today, being the leading light of an American "soap" called (I believe) *FALCON CREST* wherein, alas, she portrays a considerably less than endearing matriarch. A kind of female JR, I'm told!

Her other claim to fame, or rather ANOTHER claim to fame is that she was once married to out-going President Ronald Reagan, by whom she had two children. But, it seems this is an episode of her life (much have been a substantial one) she is not particularly pleased about. *COOL, COOL OF THE EVENING* was written by Hoagy Carmichael and Johnny Mercer.

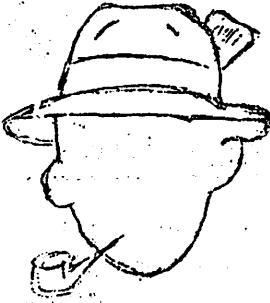
The second book is *IT WASN'T ALL VELVET*, the autobiography of MEL TORME - the title referring to the sobriquet 'The Velvet Fog' by which Torme was known early on. After writing about getting a contract with (American) Decca and backing Bing with his group, The Mel-Tones, he wrote:

"A recent biography of Bing painted him as a cold, thoughtless, sometimes cruel man. I can only say that every encounter I ever had with this idol of mine was memorable, warm, instructive and above all filled with fun, banter, and great good humour. He treated me and the group as equals; helped us, even took suggestions, and in general was the perfect pro."

Later on Bing cropped up again as follows: "

"One happy note: on New Year's Eve day, we were all invited to lunch at Bing Crosby's beautiful home in Burlingame, just outside of San Francisco. Months earlier, a disc jockey had called me long distance from Boston in order to play a tape for me over the

phone. To my complete amazement the tape contained an interview between said disc jockey and Bing.



D.J.: "Bing, if you got stuck on a desert island with nothing more than a phonograph and a few records, whose records would you most want to have?"

Bing: "Well, of course, some of the great jazz players - Teagarden and oh, you know, guys like that. Oh, and Mel Torme's records...I tell you, any singer that goes in to hear this guy sing has got to go out and cut his throat. He's the most fantastic musical performer I think I've ever heard...the best musical entertainer I've ever seen."



Bing's remarks were thrilling. I wrote him a letter of thanks and asked if he would mind if I used some of what he had said in my publicity releases. He responded immediately by mail and not only agreed to allow me to quote him, but added even more plaudits in his letter, which he suggested I use freely. He had come to see me at the Fairmont the previous year. I had been told he enjoyed my performance, but I had no idea to what extent. Now the greatest popular singer of our century (along with Sinatra) was praising my work with kudos that were positively mind-blowing.



"Luncheon, New Year's Day, 1975. Jan, the kids, Harry Crosby, Mary Frances, Kathryn Bing and myself. A funny, loving, gabby meal in Bing's formal dining-room. Then The Groaner leads us into the Music Room,. Sans toupe, comfortable and totally without pretense or inhibition, he calls to Harry 'Go get your guitar.' Harry complies. Bing asks Harry about 'that James Taylor tune that I like.' Harry begins to strum; Bing slips into the song. Just like that. Bing Crosby, in his music room, singing for us. Incredible! Bing then asks me to sing. I go to the piano and let him hear a new Christmas song I have written called 'Christmas was made for Children'. He likes it. Says he wants a copy and would like to record it in the near future. My egg nog runneth over.

It is time to go. He summons his chauffeur, and the Rolls is brought up in front of the house....."

IT WASN'T ALL VELVET is published by Viking Penguin Inc., 40 West 23rd Street, New York, N.Y.10010, USA. Again, our grateful acknowledgements. The Jan referred to is, we believe, Janet Scott, the daughter of Thora Hird, one of Mel Torme's four wives. So far as we know, neither book has been published here in the UK

LESLIE GAYLOR

CALLING!

started off in the September issue by reporting on the highly enjoyable and indeed exciting visit to the June meeting of the London branch of the Sinatra Music Society, and in this connection I would like to thank the admirers of Anne Shelton who wrote to say that they enjoyed reading about her.

For this issue I start off in similar manner as I received a further invitation from the ever-energetic Marjorie Nunn of the society to attend their meeting on September 11th. Viewing the list of guest 'presenters' lined up for the occasion filled me with some enthusiasm and a desire to warmly accept Marjorie's invitation.

A tip-off to fellow member and long time friend of mine, Phil Clarke of Havant, just across the water from the Isle of Wight, had the pair of us meeting on the same train and heading for Baden Powell House in South Kensington.

The main reason Phil and I had made the decision to attend this meeting was that the famous American arranger and bandleader, BILLY MAY, was to be one of the 'presenters'.

I wanted to meet this man and perhaps discuss a few things about Bing with him, and to show him what a small world it is for I was going to show him the duplicated copies of the original recording sheets taken down on the actual days of the recording of the FANCY MEETING YOU album, of which I'm the proud possessor - given to me by the recording engineer, 'Bones' Howe.

Other presenters lined up whom I guessed would talk about Bing were Ken Barnes, Pete Moore, Alan Dell, David Jacobs and Anne Shelton. Broadcaster Benny Green, whom many members regard as being sarcastic towards Bing on his BBC Radio 2 programmes was also due to be there. In the event, however, it was a big disappointment that, having to prepare to undergo surgery, Billy May was unable to turn up. Anne Shelton, David Jacobs and Benny Green were also missing.

Phil Clarke and myself were privileged to have had seats reserved - in the front row! - and found ourselves sitting next to celebrated broadcaster Alan Dell. "We have to look after our Bing guests!" it was said. Alan signed many autographs and I came away with a signed photo of he and myself. It reads:

TO LESLIE: THANK YOU FOR YOUR FRIENDSHIP
MAY BEST TO YOU ALWAYS. ALAN DELL.

Quite a souvenir for me. But I was surprised when Alan told me he had one big regret - that he had never got Bing's autograph! Well, Alan had plenty of opportunities, especially



at the BBC's Maida Vale studios on October 11, 1977 when Bing recorded what was destined to be his last broadcast.

The meeting got under way with all music and arrangements by Billy May and with various entertainers and Phil and I agreed we heard some really good music. Those members not too happy with some of Billy's work with Bing can put some of that down to Bing 'dubbing' over onto already laid down orchestral tracks.

Ken Barnes and Pete Moore spoke about Bing and that went down well with the large audience. And so did the famous British trombone player, Don Lusher whom Phil and I were pleased to meet on this occasion.

HOAGY'S STORY

 A delightful man who joined a little group of us turned out to be Ken Evans, the BBC radio producer. I was pleased to meet him as I have had quite some contact with him concerning matters Crosby over a fairly long period. Seems he had just returned from four weeks in America doing research for his four one-hour weekly programmes called THE OLD MUSIC MASTER the story and career of Hoagy Carmichael which went out every Tuesday evening BBC Radio 2 during October last.

Talking about Bing Ken remarked that he "liked the Bing radio material now being issued and broadcast." Asked why he replied because it is all so casual. "I love the atmosphere of Bing's radio shows," he enthused.

There were many boxes containing hundreds of second-hand LPs for sale. Indeed, among them were some of Bing's in perfect condition at only £1.25p each.

Ken Barnes told us that he had been over to RCA and they had informed him that the FANCY MEETING YOU HERE and THE LEGENDARY BING CROSBY albums were scheduled for release on Compact Disc! This led me to suggest that he might have a word with RCA with a view to putting on

the four songs from the January 28, 1960 session, namely ITS A GOOD DAY, THE MUSIC OF HOME, ALOHA MEANS I LOVE YOU and THE NEW ASHMOLEAN MARCHING SOCIETY AND STUDENT'S CONSERVATORY BAND - issued so far only on an Australian EP with a couple of them on privately-produced albums.

ANOTHER LONDON TRIP

 On October 4th I found myself making another trip to London; the venue this time was to the Earls Court where the BBC Radio people were celebrating something. I wanted to meet the record presenter David Jacobs and his producer Anthony Cherry, both well disposed to Bing as their programmes show. It was most pleasant to talk to them after so many years of correspondence.

W.H.Smiths were well represented there, with a vast array of tapes and records of just about everybody - EXCEPT BING! I asked the 'man-in-charge' as to where was the Bing section? After a blank stare he said "We haven't brought any along but we have a few back in the shop." W.H.Smith are hardly with it, to coin a phrase!

And I was a little put off to note in a letter from MEMOIR RECORDS that they doubted if they would issue any more Bing records because of poor sales of the brilliant NEW TRICKS album.

Like many other members I've had several letters from Mr. John Howard, the International Manager of Pickwick Records. Is this the man we've waited for? He deserves, and needs, all the support he can get in his Crosby endeavours. One must ask, however, is there a new generation of Bing record buyers coming along or that the 'old brigade' are still loyal despite the advancing years reducing the ranks?

I did take the liberty of running off a C15 cassette featuring six of the unissued Bing-Buddy Cole-Rosie Clooney CBS radio recordings for Mr. Howard. This was in the hope that he might show interest in the many songs that Ken Barnes returned to Beken's warehouse in Hollywood. Some members have waited most impatiently for years in the hope that someone might wave

the "magic wand" and release these tracks in their original form.

If it proves that Mr. Howard can find you no interest it is my intention to try sleeve Leslie! Priscilla Koer-the Castle Communications Record Company and Reg Bristo are there, to see if they might be interested. too.."

Alan Dell tells me they are an enterprising concern and are taking up the 'licensing' of other companies' recordings. Bing himself once said it might be a worthwhile idea to get someone interested in these recordings of his with Buddy Cole - so that's my intention.

But are we on a dead end, noting how the NEW TRICKS album has fared for the Memoir concern?

I am taking further advantage of our Pickwick contact, Mr. Howard. Having some knowledge of a good selection of MCA recordings that so many members and for that matter non-members are keen to acquire either on albums or Compact Discs, I sent a 16-track cassette to Mr. Howard. Needless to say, these 16 tracks are well away from those 'regulars' that have been reissued over and over again. The tape is of good quality and I suggested to Mr. Howard that he might consider re-releasing them. The tracks included I'VE GOT TO FALL IN LOVE AGAIN/I STILL SUITS ME/I DIDN'T SLIP, I WASN'T PUSHED, I FELL/THE GIRL FRIEND/THE THINGS WE DID LAST SUMMER/THE GIRL WITH THE PIGTAILS IN HER HAIR and GOT THE MOON IN MY POCKET with others. I included two 1934 records - THE MOON WAS YELLOW and MAYBE I'M WRONG AGAIN.

It's good to have so many keeping the Crosby flag flying after all these years. Despite his eminence Bing was intensely human and I'm sure he would be delighted just now. For example, in London at the CBS studios on September 12, 1977, half a dozen unfolded album sleeves were handed around of the BEAUTIFUL MEMORIES album. One went to Bing, Pete Moore, Ken Barnes, the young recording engineer - and yours truly. I noted that despite the millions of words written as well as spoken about Bing Crosby, he was soon genuinely inter-

ested, indeed, engrossed, in reading what was on the sleeve.

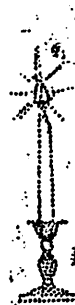
He looked up and said: "I see you have your name on the record sleeve Leslie! Priscilla Koer-nig and Reg Bristo are there, too.."

I said "Yes, Bing, and we're all pleased and proud about that."

"It's good of all of you, keeping things going," was Bing's reply.

He then signed the front of my BEAUTIFUL MEMORIES sleeve and it is one of my most treasured, framed, souvenirs. It reads:

"To Les. Thank you for so many things. Bing Crosby"



As of the past and in closing, may I extend my very best wishes to all members and their families for a Merry Christmas and a bright New Year - especially in Bing fashion! Good luck to everyone.

Editor: All will warmly reciprocate Leslie's good wishes.

Happily, there is plenty of evidence elsewhere in this issue to counter-balance the gloom Leslie feels over the MEMOIR statement re. NEW TRICKS. There is abundant evidence of an awareness of Bing's legacy for CD issue, apart from those already reviewed in this issue.

And frankly, we're not surprised if NEW TRICKS did indeed get a poor sales response. Firstly, this was the third time it had been issued; originally on the Brunswick label, then on the budget MFP (with the minor difference of substituting ON THE ALAMO with BLUE OF THE NIGHT). Secondly, their distribution was abysmal; we came across only one shop in a wide area that stocked the LP. Thirdly, and in our opinion most importantly, the price of £5.99p came close to being outrageous for this much-issued fare. So, we're not putting much stock in Memoir's experience. We note that they are one of the firms endeavouring to make things pay on the strength of other firm's back-catalogue material. Whoever prompted or advised NEW TRICKS did them poor service.



And in passing, it does seem as if MCA these days are more content to license out their material to such firms, rather than make issues of the material themselves. We often find ourselves wondering if Kathryn Crosby is aware of these issues being made - seemingly - all over the world! It is also another potent factor in declaring that no one is ever going to know Bing's total sales!

We have received the following cordial letter and it seems appropriate to include it here following Les Gaylor's contribution: It is from MRS. MARJORIE NUNN, Secretary of the London branch of the Sinatra Music Society:

Dear Editor:

A friend brought along your BING magazine so that I may see an article written by my friend Leslie Gaylor. Obviously I was pleased to see our Society mentioned within! But of course, I read on - and on - well done Mr. Editor. Thank Heavens that folk like you and us continue to keep the musical flag flying. Legends like Bing and Frank usually come only once in a lifetime. I'm so pleased Leslie enjoyed himself with us at Baden Powell House. What a nice man he is! We are always happy to welcome friends from the Crosby Circle. We often play Bing tracks at our meetings, and indeed many of the great artists of our time.

Very nice; anyone wishing to take advantage of Marjorie's invitation can write to her at:

49 Lincoln Avenue
Southgate;
London, N14 7LL

I'm sure a stamped addressed envelope would be appreciated.

Following our discovery that one of the children comforted by Bing in 1944 after the appalling Frecklington plane disaster was living on the Isle of Wight, LESLIE GAYLOR wrote to the lady

- Mrs. Ruby Carroll (nee Whittle) at her Sandown address. To date, however, Leslie has had no reply to his kind invitation for the lady to visit him and chat about 1944. Perhaps the intrusion is unwarranted. We can only leave the matter there.

"THE SPORT" newspaper is new to us so we were appreciative when ALF WARD (Sheffield) sent us a copy. It contained a Letters page which seem to be of a whimsical nature - tho' some of the letters were downright mickey-taking! The reason Alf sent it to us however, was on account of the following whimsical efforts:

"While having a weekend break in North Wales we decided to have a game of golf. A familiar figure stood watching from beyond the green. On closer inspection - and to our amazement - we discovered it was BING CROSBY.

We talked and played to the 18th hole. He's still handy with his club in one hand and his pipe in the other. Bing told us that since his untimely death he has played many of the unknown golf courses of the world.

He is now doing a tour of Wales. He told us to look out for him again - then vanished in a puff of pipe smoke.

PHILIP CAMPBELL
(Liverpool)

October 12th, 1988

Well, we don't know PHILIP CAMPBELL for he's not 'one of us'! However, it just goes to show just how many were recalling Bing around the sad anniversary of October 14th.

Should any member - there are many in the Merseyside area - happen to know Philip we would be glad to have his address.

The letter was headed by a characteristic picture of Bing.

IF THE "X" IS PRESENT ON PAGE 3 EARLY
REMITTANCE IS OF GREAT ASSISTANCE.

OUR REGULAR ROUND-UP OF WHAT IS NEW ON
THE RECORD AND DISC SCENE.....
and there's plenty going on.....

So much, in fact, has been happening that we'd best get on with it or risk running short of space.

A happy as well as interesting and encouraging situation, surely.

Firstly, it behoves us to begin on a seasonal note and this is easily done with a Compact Disc as follows:

BING CROSBY: "WHITE CHRISTMAS"

Price £6.99p

"LOTUS"

CD 50001

1. White Christmas
2. Jingle bells.
3. Silver bells.
4. Silent night.
5. Merry Christmas (Mele Kalikimaka)
6. Adeste fidelis.
7. God rest ye merry, gentlemen.
8. I'll be home for Christmas (if only in my dreams)
9. Santa Claus is coming to town.
10. Too-ra-loo-ral (that's an Irish lullaby)
11. Its beginning to look like Christmas.
12. Faith of our fathers.
13. Christmas in Killarney
14. Galway Bay.

After years and years of the traditional issue of WHITE CHRISTMAS on Brunswick, then MCA, then MFP, inevitably we this year get the Compact Disc issue. Not, as you can see, by any of the companies normally associated with such an issue. Lotus, like so many other CD issues, is a name new to us and, as we have come to expect, it originates from the Joker company but was manufactured in FRANCE by Lor Disc! This doesn't stop the claim on the inlay that it is copyright, no unauthorised copying, &c. - would you believe? Yet these are the original, authentic, recordings from Brunswick (Decca) with which we are all so familiar. Except that this CD has been extended by the inclusion of two more Irish songs - the well-run TOO-RA-LOO-RAL and GALWAY BAY, making with CHRISTMAS IN KILLARNEY a substantial Emerald Isle

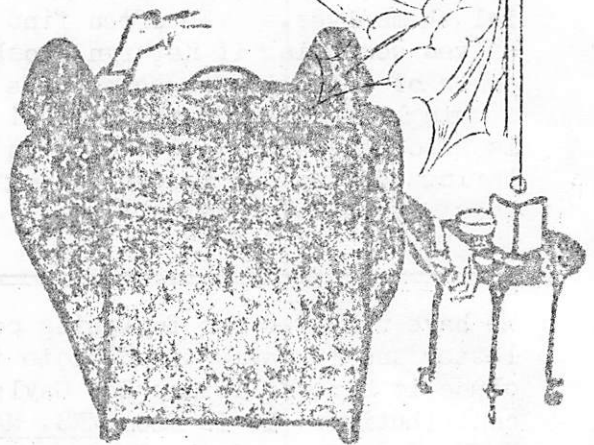
content. Not that the two extra - though very welcome, have no particular Christmas connection! The sound is the superb one expected from CD processing.

It all adds up to a few seconds short of 40 minutes pristine Crosby, rich-voiced and eminently seasonable.

Which reminds us, Capitol seem to be spending thousands of pounds on the Nat King Cole Christmas album on ITV.

We learn that this disc is also issued in Australia, thanks to Ron Daniels, who also says that MCA have issued their own CD of WHITE CHRISTMAS but at a higher price and MINUS the two extra tracks!

So, the Lotus is easily the better deal. And it seems in view of this that MCA must be un-



track EVENTS



unaware that other, minor, companies are releasing ~~THEIR~~ material! The disc world gets curiouser and curiouser, forsooth! To be clear, this Lotus CD was obtained locally and not from abroad.

It bears a nice picture of Bing in his red and white Santa Claus hat, and the lettering, ~~WHITE~~ CHRISTMAS in red against white. His name is nice and bold.

So to another Compact Disc; and this is a very significant one

LONDON (Decca) BING CROSBY: ~~WHERE~~
THE BLUE OF THE NIGHT 820 552-2

Price: £7.99p

This, too, is obtainable locally. It contains 16 tracks as follows:

1. Where the blue of the night.
2. I found a million-dollar baby
3. Sweet and lovely.
4. I apologise.
5. Stardust.
6. Just one more chance
7. Too late
8. Dancing in the dark.
9. A faded summer love.
10. I'm sorry, dear.
11. If you should ever need me.
12. Can't we talk it over?
13. Many happy returns of the day.
14. I found you
15. I'm thru' with love.
16. Goodnight, sweetheart.

These are all 1931 recordings and many will feel its issue deals a cruel, if not a fatal, blow at the JONZO Chronological series, for when you come to it later on, it will be found that this CD virtually duplicates Volume 11 of the Chronological Bing Crosby. Differences are that Vol 11 contains 15 tracks which include TWO TAKES of AT YOUR COMMAND, where as these are NOT on the CD but instead contains the title song ~~WHERE~~ THE BLUE OF THE NIGHT and an extra, NOW THAT YOU'RE GONE.

Developing technology has overtaken the entirely laudable, if over-ambitious, aims of Jonzo Records, especially as the compact disc costs less than the Chronological album Vol 11 if you buy

the latter by mail order. Clearly many are going to find it farcical and economically impossible to go on buying material we already have anyway on LP when it is available on CD. Splendid as has been the remastering on the Chronological albums they just do not compare with the superb sounds on the disc. Perhaps the salvation of the Chronological project would be a switch to CD? More could then be put on each volume. There is, however, already some difficulty cropping up for John McNicholas in that holders of some of the rare 'takes' do not seem disposed to loan them for his project. Jonzo are indeed suffering the slings and arrows of outrageous fortune.

But to this disc: what a listening delight - no thrill, it is. Long as we have known these tracks they now sound completely new. We can only fall back on repetition: Here is Bing Crosby as never heard before. That these 1931 recordings - imagine 57 years old - can now be interpreted in this fashion is truly miraculous. Those long ago sound engineers imbued their cuttings with sounds that only today's technology can truly interpret.

And can anyone listen to that wonderful innovative voice, so rich, so warm, so sincere, so inventive in phrasing and tonal quality, - and call Bing a crooner? A travesty of categorisation should they do so.

AND WHAT SPLENDID SONGS; THOUGHTFUL LYRICS, COMPLETE WITH VERSE, WHICH BING CLEARLY LOVES INCLUDING.

I am vividly reminded of a letter I received some weeks back. The writer, in philosophic mood, wrote that no-one who had NOT experienced personally the Bing of the early 30s could really appreciate just what he - and how no one could ever remotely rate him. Certainly there was meritorious discernment on the part of those who 'found' Bing in later years and all honour to them. But..... and it was true, he went on; that other singers inevitably came along, following the path Bing had so uniquely cut. And they had often some talent, made a name (deserved in some cases!) dubbed themselves with egocentric names like the Boss, the Guv'nor, The Musicians' Singer etc. etc. But in the end, there was, and is, only one Bing. Totally, supremely, unique.

And for good measure, this CD emulates the Jonzo exercise of providing a mass of data.

This includes the US and UK catalogue numbers of the original issues; the venue of the recording, i.e. New York or Los Angeles. The accompanists, original release dates, matrix nos., and so on. In fact, the CD contains a booklet with notes by John Tracey, whose cryptic style is often - to us - high incomprehensible. However, his facts are mainly correct except that he doesn't know that 1903 has been confirmed as Bing's birth-year beyond any doubt.

These tracks are, of course, years before the advent of John Scott Trotter and are mainly under the musical direction of Victor Young - even where Orchestral Accompaniment is indicated.

Exceptions of course are the two with Helen Crawford at the cinema organ, e.g. CAN'T WE TALK IT OVER and the elusive I FOUND YOU. You will remember Helen has been featured in some of the vintage reproductions of New York's Paramount we have featured of late.

THE FIRST TWO SONGS BING SANG SOLO OVER THE AIR ARE THERE - JUST ONE MORE CHANCE (My goodness, how that comes over on CD!) and I'M THRU WITH LOVE.

The picture on the inlay, a colourful one, is of the Bing of 1931 as seen on the Ace of Hearts Early 30s Vol 1 album of 1963. Total playing time is not less than 47½ minutes.

THIS IS A CD ONLY ISSUE: THERE IS NO PARALLEL LP RELEASE.

Although the sleeve says it is compiled by JOHN TRACEY, it also states it is 'from the AMERICAN RECOLLECTIONS Chapter' - whatever that means!

THE CHRONOLOGICAL BING CROSBY VOL 11

JONZO RECORDS JZ-11

Obtainable from JONZO RECORDS, PO BOX 212, Harrow, Midd'x, HA3 7LD at a total price of £8.51. (£6.00 for LP, £1.40 P & P, £1.11 VAT.

It is important not to get confused; so far we have dealt with TWO CD's. THIS IS A LP RECORD. It seems appropriate to deal with it just now following on the CD which largely duplicates its contents, the differences have already been explained above.

Perhaps the most important difference is that this LP, in date-order of course, includes two takes of AT YOUR COMMAND. This is another track (there have been many) where Bing is accompanied by piano only, in this case the somewhat heavy-handed Harry Barris. No doubt this was a comradely gesture to erstwhile fellow Rhythm Boy who also, with Bing and Harry Tobias, wrote the song. We remember reading somewhere that this song, with its quasi-military overtones was written as a riposte, or even as a sequel to, I SURRENDER, DEAR, the tremendous success of which put Bing firmly on the map.

The reproduction is - with the CD qualification mentioned above - the high standard this series has aimed at and maintained.

STAN WHITE (Kettering) observes: Colin Pugh (who as always provides the detailed sleeve notes) picks STARDUST and GOODNIGHT SWEETHEART as vying for number one track on this album, and taking into account that simply dozens, if not hundreds of singers, bands, organists etc. have featured these songs over the years, and still do, he must be right, with STARDUST winning easily in the long run. On the other hand, if we are talking purely about the songs as recorded by Bing in the popularity stakes, then I must bring in that great favourite of so many people, I FOUND A MILLION DOLLAR BABY.. it is one of the great Crosby classics.

Editor: Fair comment - Bing was one of the few singers who sang STARDUST, verse as well as refrain, with such sincerity. Hoagy must have been well pleased...which reminds us, we know someone who gets extremely hot under the collar at the constant reference to "Hoagy Carmichael's STARDUST". He is firmly of the opinion that it might well be re-orientated to "Mitchell Parish's STARDUST" for the esoteric, idyllic, lyric has gone a long, long way to its enduring success. And he has a point, surely?

You may think long and hard about this LP - if you have converted to CD!

COMPACT - AND COMPLEX!

A short pause and a brief digression may be called for at this point. There is no doubt now that the Compact Disc, to the delight of many, and to the dismay of others, is now firmly based and appears all set to oust the long-playing record entirely. Apart from statements in the press, magazines &c. there is visible, tangible, evidence in the shops that the CD is rapidly being adopted as the source of recorded music.

But the onset of this startling development raises a lot of issues - and problems. When the companies issued LPs they were, by and large, generally available. If not immediately available, any record shop worthy of the name could obtain them fairly quickly on request. No so with the CD. As you will have gathered, all sorts of companies are issuing compact discs - often of what was considered copyright material! We have observed the odd circumstance of a CD being conceived in one country, manufactured in a second and distributed in a third (or more!)

There is no uniformity of issues; what can be seen in one shop often bears no resemblance to what can be found in another. It follows that, desirable as it obviously will be, there seems little chance of keeping a coherent discography of the new sound-carrier (as CDs are being called!)

Furthermore, there is no clear pattern of CDs issued in say Australia, or America, will be issued here (evidence of this follows) And in the same connection, CDs are now being issued with NO PARALLEL LP issue. This is further evidence, no doubt, of the imminent char to CD only.

On a more cheerful note is the question of price. When first introduced CDs almost universally cost around \$12.00; this was a big deterrent even allowing for the vastly extra material on the discs - often twice as much as on a LP. Now the picture is changing and changing fairly rapidly. CDs of the usual high quality associated with the medium are being offered as low as \$2.99p., \$3.99p \$4.99p and various other ranges entitled SPECIAL PRICE or MID-PRICE. These are usually around \$6.99 or \$7.99. It must be said that, in the main, these ultra-budget CD series concentrate on classical music, albeit of the lighter variety, e.g. famous overtures, operatic arias, ballet favourites, golden melodies and so on. They represent fantastic value - as well as equally fantastic listening pleasure. But it will be seen that Bing Crosby CDs are seldom in the \$12.00 area.

However, on the debit side of the situation it is abundantly clear that Crosby collectors (and others for that matter) are going to suffer the irritation of considerable duplication of tracks as was the experience with long-playing records.

We have dealt so far with two CDs available here (WHITE CHRISTMAS and WHERE THE BLUE OF THE NIGHT (Lotus & London respectively); and the Jonzo Volume 11 album. And now we can proceed to CDs and album not readily available in the UK. This always presents us with some kind of heartache - or at least, problem: Whether to deal with cds and albums NOT readily available here in the belief that it offers, perhaps, some irritation and frustration to members. Another school of thought, of course, is that EVERYTHING known to be issued of Bing should certainly be covered where possible. Thanks to many US and Australian correspondents who include Chas. Bailie (Arcadia, Ca), Ernest Sutkowski, Frank Smith and

Ron Daniels among others, we can provide the following information:

BING CROSBY'S GREATEST-HITS (includes WHITE CHRISTMAS)

MCAD-1620

- | | |
|---------------------------------|---|
| 1. White Christmas (1947) | 7. Ac-cent-chu-ate the positive (1944) |
| 2. The Whiffenpoof Song (1947) | 8. Don't Fence me in (1944) |
| 3. I surrender, dear. (1939) | 9. You are my sunshine (1941) |
| 4. Blue Skies (1946) | 10. Swinging on a star (1944) |
| 5. Pistol packin' Mama (1943) | 11. Deep in the heart of Texas (1942) |
| 6. Too-ra-loo-ra-loo-ral (1945) | 12. Where the blue of the night meets the gold of the day (1945). |

Well, MCA do issue their own CDs as well as licensing out material! We haven't seen this here at home - yet. Just 12 tracks, which is meagre by CD standards. Don't know the price..., note that the old "classics" are the later romances with John Scott Trotter, e.g. Nos. 3 and 12. Nos. 1, 3, 6, 7, 8, 10 and 12 are already well in evidence on other CDs.

The front of the 'sleeve' or inlay, is the well-known montage used on the Bing Crosby autobiography set of 1954 - and since.

PENNIES FROM HEAVEN : BING CROSBY: PRO-ARTE CCD 432 (Licensed from Fanfare Records, Canada, and made in the USA by Intersound. Price 21 dollars (Australian).

Available in Australia and no doubt in the States this contains 18 tracks from the period 1931 to 1936:

- | | |
|-----------------------------------|---|
| 1. I've got the world on a string | 10. Down the old Ox Rd., |
| 2. I surren'er, dear. | 11. Thanks |
| 3. Just a gigolo. | 12. Black Moonlight |
| 4. I found a million-dollar baby | 13. Temptation. |
| 5. Just one more chance. | 14. Did you ever see a dream walking? |
| 6. Sweet and lovely. | 15. Love in bloom |
| 7. Where the blue of the night | 16. June in January |
| 8. Please | 17. Its easy to remember |
| 9. How deep is the ocean? | 18. Pennies from Heaven medley, with Frances Langford, Louis Armstrong. |

Here is excellent, and intriguing, value though it does demonstrate the extent of duplication we can expect. And note again the strange origin/manufacture! With no mention of CBS or Decca..... The 'inlay' of this CD is the top-hat picture of Bing featured on our present front cover !

BING CROSBY: "Original Vintage Productions", N.Y. Lasertech 944D

Although news of this came from Down Under, it is obviously available in America, or some parts of the US. Titles are:

- | | |
|--------------------------------------|---|
| 1. I Surrender, dear. | 9 Someday, sweetheart. |
| 2. Where th4 blue of the night | 10. Mary. |
| 3. Please. | 11. So the bluebirds & the blackbirds &c. |
| 4. Did you ever see a dream wqlking? | 12. We'll make hay while the sun shines |
| 5. She reminds me of you | 13. Temptation. |
| 6. Love in bloom | 14. St. Louis Blues |
| 7. Thanks | 15. Black Moonlight. |
| 8. The last round-up. | 16. Beautiful girl. |

Massive duplication again; clearly the companies are 'paddlin' their own canoes'

without reference to one another. Taking a chance, no doubt, on making the axiomatic 'fast-buck'. Certainly this area of Bing's career is being prolifically covered on CD. Perhaps because it is certainly now non-copyright - even tho' these independent discs carry the usual warning about unauthorised copying and broadcasting! Would you believe....they probably mean their own individual compilation. Even so, they exhibit considerable face!

BING CROSBY: THE CROONER: THE COLUMBIA YEARS 1928-1934 C4X 44229

65 Historic Recordings. Digitally remastered for the first time.

Also includes 12-page booklet containing rare photographs and Grammy award-winning notes.

4 - Specially Priced Records.

Thus, the fabulous set from CBS of the true-grass-roots of fantastic Bing Crosby. We have already dealt with this in previous issues. Now it is an established fact. The set exists - BUT SO FAR, ONLY IN THE STATES. We listed the tracks which have been added to the original issue of this set, A BING CROSBY COLLECTION, (CBS EMBASSY) Vols I, II, and III some years ago. We feel there is no need to list all the songs again. We have been quite unable to ascertain whether or not this unique set will be issued in the UK. Nor do we know if any importers have plans to stock it. Failing all else, and not knowing whether or not mail-order is offered, the address of the issuing company is:

C.B.S. RECORDS, INC.,
51 W. 52 Street, New York
NEW YORK,
U. S. A.

As indicated, this is a 4-album set, also available on 3 COMPACT DISCS. Most will already know this set was produced by MICHAEL BROOKS. A US contact - and we know many have been made - will, of course, be extremely useful just now.

(See top of page 41 for offer of just ONE SET OF 4LPs; we were expecting the CDs from our US contact but were disappointed when the LPs arrived !)

Comment on the LPs and the CDs must, therefore, be delayed but we have no doubt of their super sound quality.

Our only (reluctant) criticism would be the use of the title - THE CROONER ! How anyone can use such a term in connection with the voice heard on this incredible collection defeats us. But there it is - a rose by any other name..... the front of the package has an informal picture of the youthful Bing in trilby hat which we don't recollect having seen before.

Keeping track of events! We've just spotted a CD with about 20 nondescript tracks; one of them, however, is of Bing and Peggy Lee singing CUANTA LA GUSTA ! How on earth is anyone going to keep track of such things ?

More TRACK EVENTS to follow.....

It's Our Biggest Show in 20 Years To Celebrate Our 20th Birthday!

It's the
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BLUE SKIES

BING CROSBY
Singing 15 of your favorite songs

FRED ASTAIRE
In his film sure well dancing wiggles

JOAN CAULEFIELD
The most beautiful new star

Billy De Wolfe - Olga San Juan

and the
Blue Skies
Beauties!

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SONGS including
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"You Face Coming"
"Back Like"
"A Song"
"Blue Skies"
"White Christmas"
"Hooray"
"A Party"
"Like a Melody"
"How Deep Is the Ocean"
"All Be Aswell"
"This Is The Army"
"Mr. Jones"
plus 23 other hits

THE NEW YORK TIMES, TUESDAY, OCTOBER 15, 1946.

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STAN KENTON
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DEAN MURPHY The Lane Brothers

And As An Extra Added Attraction
**THE KING COLE
TRIO**

PREVIEW TONIGHT:
Come between 5 and 9:30 for
a preview of "BLUE SKIES" in
addition to "Monsieur Beau-

FIVE NEW "SPOKANES"

THRO' the good offices of Stateside stalwart, FRANK SUTKOWSKI, we have the five latest LPs in the Spokane series. It is likely that the majority of our members have never even seen a Spokane album. And this is a tremendous pity; this is one of the few small, independent series that had the warm endorsement of Bing himself - which demonstrates that the producer has been plugging away for many years, issuing acceptable radio material and not offending thereby any copyright laws. And the albums are always contained in quality sleeves.

The producer is, in fact:

LARRY KINTER,
PO BOX 724
REDMOND, WA.
98073-0724
U. S. A.

And the albums are very reasonable in price; at least, they start out that way. Alas, importing records is an expensive and highly risky business. There are charges for importation, VAT, handling and others thought up by the Customs & Excise authorities, so that by the time they reach the brave specialist importer they are certainly doubled in price.

Big record companies such as CBS, DECCA, etc. are not bothered by these considerations. They merely fly over the selected, relevant, tapes and the pressing is done here.

Nevertheless, a few specialist shops had from time to time brought over some of the Spokane issues and indeed, courageous individuals like our member MRS. RUTH CHESTER ventured to import limited quantities. But by and large, it is true to say distribution has been virtually non-existent. A line to the above would be a means of obtaining these desirable albums for alas, we cannot give the current price. Which is, again, why we are somewhat reluctant to publicise these difficult-to-get releases. However, there is an avenue if members wish to go ahead. The new issues are:

SPOKANE 28	BING IN THE THIRTIES	VOLUME 7
" 29	" " " "	VOLUME 8
" 30	BING: DER BINGLE VOL 4	THE VOICE OF AMERICA
" 31	BING & DINAH	
" 32	DER BINGLE	VOLUME 5

Title details are as follows:

SPOKANE 28 BING IN THE 30's:

- | | | |
|------------------------------|-------------------------------------|----------------------------|
| 1. Between a kiss and a sigh | 8. The Umbrella man | 3. Supposing |
| 2. Thanks for everything | 9. Penny serenade | 4. Little Sir Echo |
| 3. Deep in a dream | 10. Yaaka Hula Hickey Dula | 5. Sing a song of sunbeams |
| 4. Together | 1. I get alone without you | 6. East side of Heaven |
| 5. Missouri waltz | very well | |
| 6. Could be | 2. Jeanie with the light brown hair | |
| 7. Teacher, teacher. | | |

SPOKANE 28 cont.

7. Honolulu 8. I get along without you very well. 9 Sweet Genevieve.
10. You're the only star in my blue heaven.

This is a selection from Kraft Music Hall during 1938-39. Very tuneful, Bing in the splendid voice of those days - note two versions (not takes of course) of that good song, I GET ALONG WITHOUT YOU VERY WELL.

SPOKANE 29: BING IN THE THIRTIES

- | | |
|---|------------------------------|
| 1. Hang your heart on a hickorylimb | 1. Delightful delirium. |
| 2. I want a girl (just like the girl
who married dear old Dad) | 2. Wishing, will make it so. |
| 3. Little Sir Who | 3. Snug as a bug in a rug |
| 4. Building a sailboat of dreams | 4. Oh, by jingo |
| 5. Class will tell | 5. Go fly a kite. |
| 6. We've come a long way together | 6. An apple for the teacher |
| 7. Mickey | 7. Still the bluebird sings |
| 8. Our love | 8. Are you having any fun? |
| 9. Tuck me to sleep in my old 'Tucky
Home | 9. If I knew then |
| | 10. Scatterbrain. |
10. Delightful delirium.
11. I can't believe that you're in love with me.

Again, these are selections from the Kraft Music Hall programmes of 1939. Bear in mind that these are radio performances and NOT commercial recordings. So that while you may be familiar with the songs, you are probably not familiar with these particular performances. Also, when titles are shown twice they are from different programmes, not of course, different 'takes' (though some may like to regard them so!).

What is particularly interesting about this album (the material is excellent!) is that the sleeve contains for the first time ever as far as we are aware, the line-up of the John Scott Trotter Orchestra, viz:

Cornet: Andy Secrest Trumpets: Eddie Whlert, Charles Green
Trombones: Abe Lincoln, Galen Gloyde, King Jackson.
Alto Saxophones/clarinets: Jack Mayhew, Joseph Kretcher.
Tenor Saxophones: Richard P. Clark, John Cascales.
Violins: Sam Freed, Gerald Joyce, Henry Castleton, Maxim Sobowsky
Piano: Maurice H. Friedman. Guitar: Perry Botkin
Bass: Jim 'Slim' Taft Drums: Lindley 'Spike' Jones.

Quoting the sleeve also: "The Trotter group varied little from week to week. To work on the Crosby show was the best job available in the minds of most musicians. Many of the players were with Bing for many years. Most arrangements on KMH programmes were by Trotter, a few by Sam Freed and Joseph Kretcher."

One imagines this was a fairly regular nucleus; and probably used also for commercial record sessions. It is apparent, though, that on occasions the personnel must have varied - extra violins are often heard, as well as more brass. A harp, too, is sometimes heard, as well as the surge of cellos.

Andy Secret's playing is very distinctive; other names are not so common to us - how surprising that 'Spike' Jones & his City Slickers originated in the Trotter orchestra - as Lionel Pairpoint also reveals elsewhere. An 18-piece orchestra was some orchestra for regular sessions !

Spokanes continued over.....

SPOKANE 30:THE BINGLEVOLUME 4

Side 1: The complete Cavalcade of America program, "The Road to Berlin", of February 5, 1945.

1. White Christmas. 2. Easter Parade. 3. Shoo Shoo Baby
4. You are my sunshine. 5. San Fernando Valley. 6. If I had my way.
7. There's no place like home.

Side 2: The complete Telephone Hour program "Presenting Bing Crosby" of July 2 1945

- | | | |
|-----------------------------|------------------------|------------------------|
| 1. You're a grand old flag. | 2. Darling Nellie Gray | 3. De Camptown Races |
| 4. Home on the range | 3. A friend of yours. | 4. When you were sweet |
| 7. Casey. | 8. God Bless America. | (Sixteen. |

This is a different kettle of fish, to coin a phrase, presenting as it does two separate radio programmes when the War in Europe was reaching (or had reached) its victorious climax. Significant that Bing Crosby was the natural choice to lead these shows. The musicians on these programmes were Don Voorhees and his Orchestra.

The sleeve notes - most entertaining - are by Vernon Wesley Taylor, and with acknowledgements we'd like to quote them:

"Among the many facets to the complete story of Bing Crosby is his work as the 'Guest Star'. Every year of his professional life, beginning with his final years 1929-30 with Paul Whiteman he performed this function. During some of the later years he guested on the average of once each month or more on radio and then television...."

Larry Kiner has pulled a real plum out of the bag with this album for it contains little-heard material up to now and what there is, is of great historic interest. Apart from these aspects, Bing sings most movingly of DARLING NELLIE GRAY, HOME ON THE RANGE (here is a version rivalling even the best of the commercial issues), and especially WHEN YOU WERE SWEET SIXTEEN. There is much banter about A FRIEND OF YOURS coming from the film JOHN L. SULLIVAN which - adding to all his other interests, Bing produced. (Sadly, it was much of a flop)

The programme not unnaturally is full of patriotic fervour and the conclusion of side 2 has "Bing sings for 130,000,000 Americans as he sings GOD BLESS AMERICA."

Side 1, the Cavalcade programme is introduced by Walter Huston for the Du Pont company. Henceforth it's a melodious, comedy, programme based on Bing's 'recent' trip to Britain and Europe generally. One comment among many most amusing was Bing's reference to a piano-accordion as a "Stomach Steinway"!

Bing sings the songs in great style. Clearly this is a very desirable album. We could only wish it was on "general release" and readily available everywhere. Here is truly BING, THE VOICE OF AMERICA.

SPOKANE 31:BING & DINAH

Dinah Shore, of course. To many, a well-remembered war-time favourite. To many others, no doubt, completely unknown. Yet Bing and Dinah presented probably the most favoured of all war-time radio programmes. Some of them in fact were broadcast actually here in Britain. Strangely, Bing had no other tie-up with Dinah - no films, no records...nothing else.

Side 1: Complete Command Performance program No. 97 of December 19, 1943

from Hollywood, California. With Bing Crosby, Dinah Shore, Ken Carpenter, Ukie Sherin, The Charioteers and the 370 th ARMY AIR FORCE BAND of the San Bernardino Air Service Command.

1. Over there (Ken) 2 Mr. Carpenter & Mr. Crosby 3 Basin St. Blues, (Bing and The Charioteers); 4. Mr. Crosby and Miss Dinah 5. How deep is the ocean? (Dinah) 6. I'm an old cowhand (Dinah and Ukie) 7. San Antonio Rose (Bing and Ukie) 8. Home on the range (Ukie); 9. Empty Saddles (Bing, Dinah, Ukie) 10 Shoo Shoo Baby (Charioteers) 11. Bing and Dinah Medley:

Little Brown Jug/When you wore a tulip/Put your arms around me honey/Pictol Packin' Mama/I can't give you anything but love/Blues in the night/Jim/White Christmas/I'll see you in my dreams/Lover, come back to me/Little Brown Jug.

12. Oh what a beautiful morning!

Side 2: 1. My old Kentucky home. 2 Bing and Dinah Medley: One dozen roses/Sleepy Lagoon/Put on your old grey bonnet/Blues in the night/Honeysuckle Rose/Deep Purple/Only forever/Three little words/You are always in my heart. 3. Its a long way to Tipperary/It ain't necessarily so.

4. Bing & Dinah Medley: Margie/Tangerine/Somebody else is taking my place/I love you truly/Conchita Marquita Lopez/I'll be with you in apple blossom time/Basin St. Blues/Dear Mom/Blues in the night/Easter Parade.

5. Summertime.

What a revelation this album will be to anyone who has never heard Bing and Dinah doing war-time broadcasts! And especially of those who never even knew about them. They did the medleys in conversational style, often singing merely a line or two, quite unaccompanied. Bing's asides often convulsed Dinah as they read out snippets of request letters. For example: Bing to Dinah: "What's the ditty, pretty?" as well as his "amendments" to lyrics he said he didn't properly know! Or "...di-di-de-dah...this key's too high for me!" And such like all the way through.

It does illustrate what a lovely voice Dinah Shore had and what a splendid partner she was for Bing. Truly astonishing this partnership wasn't carried further on commercial recordings.

For all the laughter, however, there were moments of great poignancy regarding troops far from home. And to hear Bing singing TIPPERARY is yet another new experience. He amends it, after Dinah has sung it straight, to "THERE'S A TOWN LIKE TIPPERARY IN THE GOOD OLD USA...."

It must be said that the quality of all these albums is remarkable, certainly up to the standard of LPs compiled from 78s.

SPOKANE 32

THE BINGLE

VOLUME 5

Side 1:

- | | |
|--------------------------|---|
| 1. My darling Clementine | 1. It can't be wrong |
| 2. Stardust | 2. I never mention your name |
| 3. You are my sunshine | 3. Sunday, Monday or always |
| 4. Abraham | 4. On moonlight bay |
| 5. Miss you | 5. Swinging on a star. |
| 6. Great day | 6. Long ago and far away. |
| 7. As time goes by | 7. You must have been a beautiful baby. |

Another album brimful of interest; the tracks come from various Command Performance broadcasts of 1942-3-4. Quality again is excellent. There must be particular interest in the song IT CAN'T BE WRONG, the melody of which was

used extensively in the celebrated Bette Davis film, NOW VOYAGER. It was recorded by many artists in 1943 - but not by Bing. Needless to say no doubt that where the songs are more familiar these are entirely different versions with different arrangements and accompaniments.

BOB HOPE provided the notes on the rear of the sleeve and among other things wrote:

"I was very lucky to go to Paramount and work with Bing because he was No. 1. in the world at that time and he certainly helped my career.....the most wonderful thing about Bing is that we'll keep hearing from him at least two or three months of the year because of the Christmas pictures and songs that he did. Its a great boon to the peace of the world to hear him sing at Christmas time."

Bob Hope as a matter of fact introduces several of the songs and the badinage is ever present. Example: "...while he sings I think I'll go out for a smoke." Bing: "Do that - go down by the bus -stop, the butts are longer there!" But unlike the BING AND LINAH broadcasts, Bing sings the songs straight and correctly. Again, these would easily stand up in a straight commercial LP as in the case of compilations of 78s.

THE FRONT OF THE SLEEVE IS QUITE REMARKABLE: it consists of a drawing of Bing singing to troops. Not a cartoon, not a caricature but a fine black-and-white highly detailed drawing, by JOE SINNOTT. Quite unique. Bing in his combat jacket with turned-back-peak to his forage cap with the soldiers listening attentively...

So that's the set of five new albums from Spokane. A last-minute message from RENEE CHESTER, who has been thwarted by various complications in her intention to import reasonable quantities of these albums, says she has just three sets available at £28.32p per set. Renee's address now is :

53 Park Crescent,
Eastwood,
NOTTINGHAM,
NG16 3DS

It is possible some specialist shops will bring these albums over to Britain but to date no one has told us of their intention to do so.

We have ordered the Arcadia Record we publicised last time which contains the newly-discovered air-shots of THE RHYTHM BOYS but to date it hasn't come to hand.

There is nothing to report on the more orthodox LP scene - nothing from Decca or MCA (except for the WHERE THE BLUE OF THE NIGHT CD). Perhaps that's as well in view of the space we've already used for TRACK EVENTS!

MEMOIR people have said that there were poor sales of Bing's NEW TRICKS album. Seems it hasn't deterred them, however, from issuing an album of MICHAEL HOLIDAY, all Crosby tracks in effect. Perhaps they feel the disciple will sell better than the leader ?

THE PICKWICK CONNECTION

PTS a wonderfully evocative name for this time of the year! It conjures up visions of a stout little gentleman, eyes dancing merrily behind his rather thick spectacles, urging Sam Veller to unload the coach so that they may get indoors to the blazing log fire, the bowl of punch - and a host of friends eager for the Yuletide celebrations....Mr. Pickwick forsooth...ah, we'd love to pursue the vision further but the truth is we are launched on another aspect of TRACK EVENTS. Not Mr. Pickwick, the famed Dickensian character but the Pickwick Group plc - and its Mr. John Howard.

The group is well aware of the ICC - and its resources! It follows on the release by this company of the Compact Disc (and cassette) of BING SINGS THE GREAT SONGS earlier this year. A splendi disc at a very, very budget price. Many of our members, as they are wont to do, wrote to Pickwick expressing their pleasure at the Crosby release and soon Pickwick was very happy to make use of the connection. We might start with a letter STAN WHITE of Rothwell, Kettering, received from Pickwick on 2nd November last:

Dear Mr. White,

I have been informed that unfortunately due to production problems caused by the age of the tapes sent to our mastering studios, we are unable to release our planned CHRISTMAS WITH BING this year.

We are presently trying to locate replacement masters from America and, hopefully, will be able to reschedule the release for Christmas 1989. Please accept my apologies for this but we really don't have any control over the quality of tapes licensed to us and can usually overcome any problems we sometimes come up against in time to meet the scheduled release.

IN THIS CASE, THE TAPES FOR SOME OF THE TITLES WERE COMPLETELY UNUSABLE BECAUSE OF THEIR AGE AND IT IS TAKING SOME TIME TO FIND REPLACEMENTS - SHOULD THEY EXIST.

I should mention that this will not affect the planned release of BING SINGS MORE GREAT SONGS in February in any way.

As some consolation for your obvious disappointment I can tell you that two other Christmas releases - on LP, cassette and CD - will feature Bing Crosby. They are:

1. CHRISTMAS WITH THE ANDREWS SISTERS (PWK 082). Bing is featured on the tracks JINGLE BELLS, THE TWELVE DAYS OF CHRISTMAS, HERE COMES SANTA CLAUS, THE TOYS GAVE A PARTY FOR POPPA SANTA CLAUS and SANTA CLAUS IS COMING TO TOWN.
2. ITS CHRISTMAS TIME AGAIN (PWK 083) has various artists on it but features the following Bing titles WHITE CHRISTMAS, ITS BEGINNING TO LOOK A LOT LIKE CHRISTMAS and JINGLE BELLS (with the Andrews Sisters)

There is also a CD-only release scheduled WE WISH YOU A MERRY CHRISTMAS (PWK 084) again featuring various artists, but including the Bing track THE FIRST NOEL.

I hope this partially makes up for any disappointment over CHRISTMAS WITH BING having to be put back until next year.

Yours sincerely, JOHN HOWARD. INTERNATIONAL MANAGER.
(Cont....)

One is entitled to ask: Can you imagine a more appalling situation than that the tapes licensed were unusable? Mention is NOT made of the supplier - but we may well ask again: who can supply Crosby tapes? Exactly. As far as we know, only one firm. And there's more; we move on to a letter from the same estimable Mr. Howard to our I. o W. stalwart, Les Gaylor:

Dear Mr. Gaylor,

22nd November 1988

Please find attached the tracklisting we are planning to go with for BING SINGS MORE GREAT SONGS and a copy cassette of the tapes.

You could help me on this one if you would be so kind, and perhaps clarify the full artist listings on each track, as MCA's label copy is very inadequate and having listened to the cassette of the running order it is obvious that Bing is joined by several backing singers throughout the set.

If you would list after each title I have marked with an asterisk the singers Bing is accompanied by and send your information back to me as soon as possible that would be a great help in ensuring the correct information is printed.

Many thanks in anticipation.
Any orchestra details? Dates?

Best regards,
Yours sincerely,
JOHN HOWARD.

This was the list as Leslie received it.

1. You made me love you * (girl group?)
2. Autumn leaves (solo)
3. Accent-tchu-ate the positive * (Andrews Sisters?)
4. Georgia on my mind (solo)
5. I love Paris (solo)
6. A nightingale sang in Berkeley Square (solo)
7. Wrap your troubles in dreams (solo)
8. You must have been a beautiful baby (solo)
9. Red sails in the sunset (solo)
10. Secret love (solo)
11. Stranger in Paradise (solo)
12. People will say we're in love *(Backing group plus girl duetting with Bing)
13. I'll be seeing you (solo)
14. There's no business like show business *(The Andrews Sisters plus Male singer and Male backing singers?)
15. The can't take that away from me.

You can imagine that Leslie lost no time at all in giving them the "works" - composers, orchestras, backing groups, duettists &c. Once again, however, imagine MCA merely sending the tapes with the titles of the songs - and no other detail of ANY kind! This was quite a job when you consider that for No. 14 alone Les told them: "The Andrews Sisters, Dick Haymes, Victor Schoen and his Orchestra, recorded March 19th, 1947" The source of these tapes was, in fact, AMERICAN/Decca.

LES GAYLOR passed over the task of providing 'inlay' notes to our already-mentioned stalwart, STAN WHITE of Kettering. And a splendid job he has made of them. To the extent that Leslie Gaylor received the following:

Dear Leslie

29th November 1988

First of all many thanks for all your help you gave Christine (secretary) in obtaining sleeve notes and recording information through the good services of Stan White. THE NOTES ARE FANTASTIC AND THE INFORMATION IS GOING TO BE A GREAT HELP

BING CROSBY

International Crosbyana joins with that large part of the world which continues to remember, with regret, the passing of the major popular music talent of this century, Harry Lillis Crosby.



HIS was the IN MEMORIAM notice which appeared prominently in the mammoth American show-business paper, VARIETY, on October 12, last, arranged by JOHN MARSHALL on behalf of all of us in Crosbyana. We feel it very desirable that such remembrance is perpetuated as the years go by.

Until now John has funded the insertion - which is very expensive - by inviting donations. These have been very readily forthcoming but to top up the balance for next year John has hit on an idea which meets with our full approval.

Those who have attended social functions in London in the last few years will know of ERIC VICENT who delighted everyone present with his splendid vocal efforts. John's idea was to produce a tape of Eric singing a dozen or so songs, accompanied by the worthy John himself on keyboards, complete with chorus where deemed appropriate; The songs are:

DREAM/SPREAD A LITTLE HAPPINESS/THE KISS IN YOUR EYES/JUST ONE MORE CHANCE/IT HAPPENED IN MONTREY/THE ONE ROSIE/GOODNIGHT LOVELY LITTLE LADY/DOWN BY THE RIVER ----- POOR BUTTERFLY/TOO ROMANTIC/I FOUND A MILLION DOLLAR BABY/OUT OF

gone drastically wrong at MCA; and this bodes ill surely for future issues? Though as we have remarked already, they seem more than willing to license out their material rather than issue it themselves.

Thanks to the resources of ICC in the persons of LES GAYLOR and SPAN WHITE, the Pickwick package for next February will be a nicely-rounded out and fully comprehensive one. And it's a very interesting selection of fifteen tracks.

WRAP YOUR TROUBLES IN DREAMS is the 1939 re-make; our heart almost missed a beat at GEORGIA ON MY MIND but, thankfully, this is the 1957 Buddy Cole version not the mess Paul Smith made of it.... historic wartime recordings like A NIGHTINGALE SANG IN BARKLEY SQUARE and a really nostalgic memory, I'LL BE STEERING YOU which was, if our memory serves us well, the first song Bing sang over the BBC when he came here first in 1944.

The earliest recording is 1935 (RED SAILS IN THE SUNSET) while the latest is 1957, the aforementioned GEORGIA.

AS A CHRISTMAS "QUIZ" YOU MAY FIND SOME INTEREST AND AMUSEMENT IN FITTING THE DETAILS TO THE LISTING OF SONGS ON PAGE 31 - WITHOUT REFERENCE TO DISCOGRAPHIES! At least, in the first instance.....



OUR Stateside enthusiast, ERNEST SUTKOWSKI, continues his Crosby crusade with unabated fervour! Among his latest activities has been a full hour programme of Bing on a radio station sponsored entirely by his business institute! The programme was carefully chosen and met with an excellent response. Something that, for good or ill, cannot happen here of course. Still, we you will gather, we get quite a measure of Bing records on the air one way or another.

ANOTHER SCOOP FOR ERNEST IS THAT HE HAS PERSUADED ANOTHER RADIO STATION TO BROADCAST AT FREQUENT INTERVALS AN INVITATION TO LISTENERS TO WRITE TO THE RELEVANT POSTAL AUTHORITY REGARDING THE ISSUE OF A COMMEMORATIVE CROSBY POSTAGE STAMP. The brief interlude opens with Bing singing THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT !

We learn that Mr. Sutkowski's son, Joe, is no mean singer and has recently taken some major strides towards a career in that capacity including a recording contract. We look forward to further news with interest of course.

"THERE WAS A TIME when Bing's voice was the best known in the world. He was the voice of Hollywood, the voice of America, and certainly the voice of World War II, it is now hard to believe just what his voice meant to millions of service men and women and civilians. Bing Crosby represented stability and well-being. Somehow people felt that as long as Bing was around it would all work out well in the end. That image remained with many people for all of Bing's life so that his death in 1977 left a lot of people genuinely shattered,"

(Extract from the notes STAN WHITE has prepared for the Feb. Pickwick issue....

Actually, we think Bing's voice is STILL the best known in the world, ten years after his death. Few people - only the very young perhaps - fail to recognise his singing, even if it's only for WHITE CHRISTMAS !

PS. Well into Dec. as we write, we still haven't seen the two Pickwicks that WERE issued....

(
NOWHERE/DEEP PURPLE/DEARLY BELOVED/I DON'T WANT TO WALK WITHOUT YOU/ AUF
WIEDERSHEN, MY DEAR.

The price of the tape is £2.75p of which no less than £2.00 will go directly to the VARIETY "IN MEMORIAM" fund. We repeat, this sounds a grand idea on John's part and obviates the need for direct monetary contributions.

While a staunch Crosby admirer, ERIC VINCENT is by no means a Bing-impressionist. Far from it; he has a strong, good, and very easy-on-the-ear voice in his own right and puts over the songs with aplomb, good diction, good pitch. John himself providing the accompaniments is no mean self-taught musician and does justice to Eric's efforts.

This is a novel way to fund the memorial notice and we commend it to all members.

Please note this tape can be obtained from:

JOHN MARSHALL,
39 KINGS ROAD,
TEDDINGTON, MIDD'X.
TW11 0QD

and NOT from the Editor.

FRANK MURPHY, 32 FERNDALE AVENUE, Wallsend, Tyne & Wear. NE28 7NE runs THE NEW BING CROSBY COLOUR PHOTO CLUB - and also can let you have details of joining THE BING CROSBY HISTORICAL SOCIETY in Tacoma, Washington, USA. on receipt of a SAT.

It should be added that the London end of VARIETY was in considerable turmoil in October and the notice is not precisely as intended - nor is our reproduction of it! However, the point was firmly made.

Cont. from p. 31)

IN ENSURING THIS RELEASE CONTAINS ALL THE RELEVANT
ARTIST CREDITS.

So far, so very good. But listen to this:

We have one more little problem that you might be able to help me with. ON "BING SINGS MORE GREAT SONGS" THE TRACK "THEY CAN'T TAKE THAT AWAY FROM ME" HAS BEEN FOUND TO HAVE A VERY BAD EDIT WHICH CANNOT BE RECTIFIED BY OUR MASTERING STUDIOS. STAN (WHITE) SUGGESTED THAT YOU MAY HAVE AN ALTERNATIVE TAPE OR RECORDING OF THIS TRACK WHICH WE COULD USE TO DUB FROM FOR OUR CD RELEASE.

Could you let me know as soon as you possibly can if you can help me on this? MCA are trying to locate an alternative master of their own, but in the event that this is impossible, I would like to cover us by your possible help. I look forward to hearing from you.

All best wishes,

Yours sincere, JOHN HOWARD.

Another unusuable tape! What has happened to MCA? It is only fair to say at this point that JOHN MARSHALL had an altogether different experience when collaborating on the IN DEMAND and GIVE ME THE SIMPLE LIFE albums. Something has

GEOFF. CHAPPELS, 30 Sneyd St., Leek, Staffs:

On Saturday 8th October I took in part of that evening's instalment of the series HOLLYWOOD on Channel 4. Most of it was about Douglas Fairbanks and Mary Pickford in the 1920s. It showed the large crowds that turned out to mob them wherever they went. Suddenly I sat up in surprise - a close-up of the young Bing Crosby, complete with straw-hat, clawing his way through the crowd to get a glimpse of 'The Royal Couple'. I knew it was Bing but why was such a good close-up of him shown in what was 20s film footage?

I wonder if anyone else saw this - and could I have been wrong? I think perhaps it was a clip from one of his early films cunningly slotted in?

Editor: We didn't see it. Its quite possible that the young Bing, new in Hollywood, was as keen as anyone to get a glimpse of Doug. and Mary - perhaps during the time he was at the Cocoa-nut Grove and was known to the cameramen, always on the look-out for stars, established or up-and-coming. Anyone else catch the programme - and can throw any light?

LES STREET, 8 Wyfan Place, Mynachdy, Cardiff, CF4 3DF:

A friend of mine gave me a catalogue advertising childrens' books the reason being one book was bound to interest me, he felt. The book in question is THE TEDDY BEAR'S PICNIC and the real interest is that a 33 1/3rd rpm single disc of Bing singing the song is enclosed with the book. Knowing there are those who like to collect anything 'Bing' the address: BOOKS FOR CHILDREN, PO BOX 50, Leicester, LE1 9AW. (Les didn't give price - Editor)

TED TOWLER, 20 St. Johns Road, Higham, Nr. Rochester, Kent:

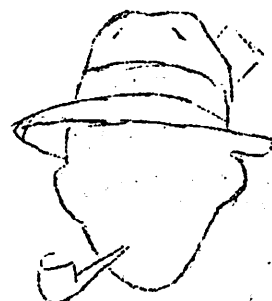
I was pleased to read your defence of Alan Cohen's arrangements on the FEELS GOOD, FEELS RIGHT album. I have always considered this to be the best of Bing's 'modern' albums and your comments prompted me to listen to it again this evening. There is much more sympathetic rapport between singer and band on these tracks than in many of the brash, overbearing arrangements of the Pete Moore accompaniments and I think Bing benefits immeasurably from Cohen's sensitive approach. For all Ken Barnes's irreverence the fact remains that THE ROSE IN HER HAIR is a lovely, melodious and unashamedly romantic song - and it suits Bing admirably. But! I wish he had sung it 40 years earlier. I am a 30s man at heart - and for me nothing can compare to those classic, masterly accompaniments provided by John Scott Trotter and Victor Young.

And on the subject of arrangements it was gratifying to read your castigation of Paul Smith's scoring for the SOUTHERN MEMOIR album. I heard some tracks from this when it first came out and - startlingly - decided it wasn't for me. So tho' I haven't got this album I heard enough of it to fully endorse your comments.

Incidentally, with regard to GEORGIA ON MY MIND, I believe I am correct in saying that the sentiments in the song express a yearning for a girl named Georgia, rather than a longing to return to the southern American state of that name - and the lyrics seem to bear this out.

What a charming and delightful group were the Music Maids on Bing's radio shows! A little more demure

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perhaps, and sweeter than the Andrews Sisters yet they provided many a swinging backing to the Crosby voice. Music Maids seems a most apt name for them. Such is the power of BING (last issue) that I was prompted to get out a Spokane album that I have of them on radio material 1939/41 - and an excellent album it is, too. And from the photograph on the sleeve the girls look as delightful and feminine as they sound. And for good measure, that photograph on the back of the sleeve (with Alice Ludes) I think Bing looks remarkably like Fred Astaire !

JACK HOBDAV, 42 Benson Avenue, East Ham, London, E6: I would like to say that the arrangements of Alan Cohen are among the best I have heard for Bing in 'modern' times. He seemed to suit Bing's style of singing perfectly. It is a pity Bing didn't do more with Alan; perhaps he had this in mind before his untimely death?

RAY LEACH, 48 Lindlings, Hemel Hempstead, Herts, HP1 2HE:

Reference to Ken Barnes's castigation of THE ROSE IN HER HAIR. Fancy that! Like you, I think it is a lovely song, always one of my favourites. I well remember Dick Powell singing it before the War. IN those days it was Bing, Dick Powell, and Rudy Vallee for me. I used to sing out loud around the country lanes - all their songs, on my bike in Hertfordshire! Grand days, they were!

Editor: Should have been worth seeing - and hearing, eh? Anyway, this is no ego-aggrandisement on our part but the above letters were merely samples of very many indeed received on the subject of Ken Barnes and his highly individual views and comments which we remarked upon in the previous issue. Overwhelmingly - so much so there was not one letter 'against' - members were astonished at his castigation of THE ROSE IN HER HAIR and the album, FTTL'S GOOD, FTTL'S RIGHT, directed by Decca's Alan Cohen. There is another clue as to empathy between Al and Bing; Al Cohen directs the Midnite Follies Orchestra which plays dance music in the 30s style....

I 'M CONFESSIN' that I have always believed GEORGIA ON MY MIND referred to the State of that name. Listening to the lyrics as Ted advised it is almost certainly a girl to whom reference is made. Georgina would be our name, but who knows what names our American cousins dream up? Consider the following:

"other arms reach out to me...
other eyes smile tenderly."

Yes, it must refer to a femme....

Agree about the Music Maids

PS. What a really beautiful version of GEORGINA ON MY MIND by Bing and Buddy! Played oh so simply yet devastating in this simplicity; so genuine. Except for the characteristic 'dipped' notes, dead simple. I can't wait to hear this on compact disc ! And on the same tack, Bing's CHICAGO also with Buddy must be the greatest version of this rhythmic song. What was the real lyric. Did Bing, in fact, amend it to "I caught a CAD

who danced with his wife"?

And Buddy's piano sreally sparkles all the way thro' - and normally I think his pyrotechnics too staccato!

Perhaps NEW TRICKS did capture the best of Bing and Buddy Cole on that albums originally? I mean, listen to DEVIL & THE DEEP BLUE SEA !



REG BRISTO,
7 GREENMADOW CLOSE,
CWMBRAN,
GWENT, NP44 4PJ

BILL ANNING, 5 Welbeck Rd., Long Eaton, Nottingham, NG10 4GP:

Watching the quiz GOING FOR GOLD on BBC TV a question was put to a contestant: "What was Bing Crosby's biggest hit?". He answered WHITE CHRISTMAS but was told WRONG, it was SILENT NIGHT. Various books don't clear the question up satisfactorily.

Editor: WHITE CHRISTMAS must be the one; its certainly quoted as such. Yet SILENT NIGHT has also been listed as the "biggest". Bing's various recordings of this must have made it somewhere in the region of best. But frankly, its a moot point, we think! That quiz though!

Do you ever get the impression that whenever you turn on the TV you get either somebody preparing an impossible meal no one would bother with, leave alone eat, OR a quiz show of some kind? GOING FOR GOLD, introduced for the Olympics this year, is one of the better class quiz shows, hosted in genial and very expert fashion by Henry Kelly. Only today, as we write, there was a question asking what was the song written by Irving Berlin, sung by Bing Crosby, which became the world's biggest selling record? To be fair, the contestants came from all parts of Europe so perhaps it wasn't too elementary to some.

But surely the prize for the mosy ludicrous question of the year on television came from this very same show? Henry Kelly said: "Who am I? I was a singing/actor who played a priest in the film GOING MY WAY for which I received an Oscar...I am BING who?" To keep the record straight, the quizmaster, the contestants, and the audience all roared with laughter and Henry Kelly looked round as if to say "Who on earth thinks up these questions?"

GOOD NEWS FOR THOSE STICKING BY THE OLD LPs AND HAVING NO TRUCK WITH THESE BENTIGHTED NEW-FANGLED COMPACT DISCS - THE FEBRUARY ISSUE OF "BING SINGS MORE GREAT SONGS" WILL BE ON LP, CD., and CASSETTE, SAYS PICKWICK.....

Incidentally, we had a letter asking, rather plaintively, "if I get a CD player will I no longer want to play my LPs?" The answer is simple: Of course you will go on playing LPs whilst relishing the splendid sound of CDs. The adjustment isn't all that difficult. In any case, even the most diligent (and affluent!) aren't likely to entirely duplicate their Bing collection.

SOME MAY FEEL OUR ENTHUSIASM FOR CDs IS OVER-EMPHASISED. WE HOPE NOT. BUT AS ONE WHO HAS BEEN PLAYING RECORDS, AYE BING RECORDS, ALL THE WAY THRO' SINCE THE DAYS OF THE WIND-UP MECHANICAL PORTABLE GRAMOPHONE, WE FIND IT DIFFICULT TO CONCEAL OUR DELIGHT AT THIS MAJOR STEP FORWARD IN SOUND REPRODUCTION.

KAREN MACKLEN (MISS), 4 Crossways, Taunton, Somerset, TA1 2DG:

I've seen advertisements for video releases of black and white movies by CIC commercially issued in colour. These include HOLIDAY INN and several 'Road' pictures. I find this rather unusual and wonder if any reader has borrowed or bought copies and can tell me if the recordings are in genuine colour or merely tinted in some way. I am inclined to believe the latter, as I'm sure the various television companies would have shewn colour prints if they were available. I once saw a tinted print of JULIUS CAESAR at the cinema. I've waited to see it on TV in vain. I'm wondering if there are other pictures which are tinted. Any ideas?

Editor: Hmm...we should have called up our film/video experts on this. It is doubtful indeed if the Bing films mentioned are coloured, or even tinted. We recall seeing an item (probably on TOMORROW'S WORLD on TV) which said that a computerised process would enable old black-and-white films to be coloured BUT that at the moment, the cost was tremendous. We recall that in Barry Norman's TV feature, THE HOLLYWOOD GREATS, which featured Bing we saw a shot of Bing in early days that had been so coloured, but it was only of about half a minute duration.

The tinted film that was well in advance of its time was, of course, KING OF JAZZ. The tinting was quite effective and everyone seeing this film for the first time exclaims with surprise "A coloured film!!" 1930 and featuring the Rhythm Boys, as you know.

Going back as far or perhaps farther, we recall that for special effects, black and white films sometimes turned to sepia, or for night scenes, a quite attractive blue! However, can our experts put us right for the next issue ?

Still on the subject of old films, one of the cable TV companies, SUPER, shows a lot of them. And a few weeks back there was a ROAD picture on every morning before noon. It really is amazing that no matter how often you see Bing and Bob in these epics you hear a new crack, or something subtle in the script you hadn't noticed before ?

STAN WILLCOX, 21 The Littleway, Leicester, LE5 4PN: Heard Bing singing ALOHA MEANS I LOVE YOU recorded Jan 28th 1960 and, according Alan Dell (who played it) was issued only in Australia. I recorded it and have played it to several friends. All agree it is a Crosby classic. Where has it been all these years?

Editor: Quite so, issued on an EP in Australia but many copies found their way here in the 60s. Other titles were ITS A GOOD DAY, THE MUSIC OF HOME, THE NEW ASHMOLEAN MARCHING SOCIETY STUDENTS CONSERVATORY BAND. All done on the date mentioned with BOB THOMPSON & HIS ORCHESTRA. Issued on an RCA EP - why only in Aussie-land we don't know. Bit of a mystery...this was at a time when Bing's recording activities were very desultory and he was inclined to let 'the newer fellas' get on with it. A fine song with Bing excellent, but 'classic' ?...

MARGARET KLISKY, 34 Widford Rd., Chelmsford, Essex:

I recently gave a talk on Bing's life and career, with accompanying tapes, to my local WRNS Association. Now my Church Ladies Group have me on their programme! Well, its keeping Bing's name not only alive but prominent.

Editor: It is indeed! Literally spreading the gospel, one might say. Its some years now since we last indulged in this worthwhile exercise. Most rewarding to speaker and listeners, especially when you see the astonishment on the faces when you play HOLY, HOLY, HOLY, or Brahms Lullaby...and they were thinking only of McNAMARA'S BAND, DON'T FENCE ME IN, WHITE CHRISTMAS, and TOO-RA-LOO-RAL..... Keep up the good work Margaret.

So, a random selection of letters. Mail is always welcome for we know its a popular feature of BING.

JANE WYMAN

When Jane moved onto the Paramount lot, she had tried to take her huge dressing room-trailer with her, but it would not fit through the studio gate (eventually the unwieldy vehicle had to be sold). Nevertheless, working on the Paramount lot was invigorating.

Jane's friend Harold Lloyd visited the set and saw that this was an exciting time creatively for Wyman. *Groom* was a top-notch production with many stimulating elements. The second leads were stars also: Franchot Tone as Jane's fiancé, and Alexis Smith as Crosby's love interest. Fourteen-year-old operatic singer Anna Maria Alberghetti would be making her motion picture debut. And for additional insurance the film had stars (and Crosby pals) Dorothy Lamour, Louis Armstrong, Phil Harris, and Cass Daley playing themselves.

In an innovative move, it was decided by Capra to record the big production number with Crosby and Wyman singing *live*, in one continuous take. The technical people had devised tiny radios to fit into Jane's and Bing's ears so they would hear the orchestra as they performed the number, which consisted of them singing while walking through a number of elaborate sets—from an office, through a corridor, in an elevator, through the lobby of a building, and out into the street.

There are few stars who could have brought off this feat. Frank Capra has said that the big news about "Cool Cool Cool of the Evening" was not the various innovations. "No, the news about the song was Jane Wyman—the way she traded in her crying towel for a glamour girl's raiment and became a dish to behold." In addition Capra has noted that the screen chemistry between Bing and Jane was electric, and he compared it to that between Spencer Tracy and Katharine Hepburn, Clark Gable and Claudette Colbert, and Jimmy Stewart and Jean Arthur—all of whom Capra had directed. Jane later said, "It was a holiday doing this picture with Frank and Bing."

In the movie industry, insiders always seemed to know which pictures would really "click" and which wouldn't. From the beginning, all instinctively knew *Groom* was a hit, and Paramount was already preparing a Crosby-Wyman reteaming.

In late June, she went into a recording studio with Bing Crosby and the duo cut their first record. Accompanied by Matty Matlock's All Stars and the singing group Six Hits and a Miss, Jane and Bing recreated "In the Cool Cool Cool of the Evening." For the flip side, Bing recorded "Misto Christofo Columbo," also from the film.

Here Comes the Groom was soon released, and with this picture Jane Wyman had finally found another blockbuster. It was an even bigger hit than had been anticipated at a time when few movies were registering really big grosses. And there was a further dividend—after fifteen years Jane Wyman was suddenly discovered to be "a singer"! "Cool Cool Cool of the Evening" became a hit record throughout the country.

Jane's reviews for the picture were excellent. The fact that she could hold her own with Crosby as a singer astonished everyone. Suddenly, singing offers poured in. The London Palladium wanted to sign Wyman for a personal appearance. Jane even signed a recording contract with Decca.

TRADING POST

...AND ITS AN UNUSUALLY VARIET
SELECTION OF ITEMS THIS TIME!

Entries in this feature are free for all items of Crosbyana, e.g. wants/disposals of records, tapes, videos, books, pictures &c. There is a nominal charge of £1 for non-Bing items. Keep to a maximum of 6 lines; when lists of record nos &c. are involved, invite a SAE. The Editor relies on the good faith of members regarding any transactions that may arise and can accept no responsibility in the matter. Satisfy yourself the deal is fair.

WM. TOBIN, 198 Claydon, Deacon Way, London, SE17 1UG: 30 Bing Crosby LPs for sale in original sleeves - £80 the lot, or will swap for a collection of military (army) badges. Phone: 01-703-7233

MRS. JOAN DUNNINGTON, The Lilacs, Station Rd., Alford, Lincs LN13 9JB

FOR SALE: Offers invited for: CROSBY POST April 1958 to Feb. 1963
BINGANG Dec '73, June '74, Dec '74, Mar '75
(with glossy photos)
BING, Nos. 23 to 66 incl.

or Phone ALFORD(LINCS) 3521

JIM HOUGHTON, 58 Inglenere Rd., Rock Ferry, Birkenhead, M'Side L42 4QP

WANTED: Pen pals who are admirers of Matt Monro. My needs are taped interviews of Matt, rare records - in fact, anything apertaining to Matt.

LEN HAWKINGS, 18 Sturdon Road, Ashton, Bristol BS3 2BA: To complete my picture label set of four I require Bruns. 02499. I have a spare of Bruns 02443 for exchange - exchange only. Anyone interested?

Can anyone supply the address of the AL JOLSON APPRECIATION SOCIETY? for RAY DUNN, 1 Hazel Grove, Goole, Yorkshire.

TREVOR WAGSTAFF, 49 Dawes Avenue, Hornchurch, Essex, RM12 6AJ: Wants: A Brunswick catalogue circa 1950-52. It has a green cover and is thick, about 1/2" and contains a comprehensive listing of Bing 78s. Good price paid.

Anyone after early Bing 78s and within reasonable distance of MR. D. BEAMISH, 100 Mead Way, Coulsdon, Surrey CR3 1PH could obtain such as DEVIL MAY CARET/ THE SINGING HILLS (02978); GIRL OF MY DREAMS/MARY'S A GRAND OLD NAME (03418); CAN I FORGET YOU?/FOLKS WHO LIVE ON THE HILL (02484); WRAP YOUR TROUBLES IN DREAMS/IF I HAD MY WAY (02900) MISS YOU/MANDY IS TWO (03312) and many others.

THOS. MOONEY, 63 Glenhill Rd., Finglas Rd., Dublin 11, Ireland: Can anyone make up a C90 cassette of BALI HAI/C'EST SI BON/FRENESI/HELLO DOLLY/MONA LISA/SWEET GEORGIA BROWN / UNCHAINED MELODY/BESAME MUCHO/SPANISH EYES/SOME ENCHANTED EVENING/I LOVE YOU, SAMANTHA/CUBA? Name your price.

As stated last time, THE LP-ography is now unavailable - just as well, perhaps, for it was vastly out-of-date. Alas, we cannot report that there is any move to up-date it on the horizon. In fact, the task is probably a "mission impossible" one now. And it goes without saying that the burgeoning compact disc situation is calling out for a comprehensive listing.

The Mini Discography and the ABC of Bing Crosby (an analysis of varying takes of Bing's records by COLIN PUGH, remain available at £1.50 the two, post paid. Stock extremely limited.

As indicated last time, the Editor has a fair number of Crosby LPs for sale.

SPECIAL NOW IS THE 4-LP SET "THE CROONER" CBS THIS WAS RECEIVED IN ERROR FOR THE 3 CDs. The set is still in its cellophane sealed wrapping as received from America. £22.50 incl. post and packing.

SAE for list of other LPS available at reasonable prices.

We have had an enquiry from new members - MELANIE ADCOCK and her Mum, DOROTHY of 35 Methuen Avenue, Melksham, Wilts., SN12 7AJ. More than that, they sent us a photograph of Melanie (who is fifteen by the way!) sporting a T-shirt WITH A PORTRAIT OF BING emblazoned on it. Now, we've never thought of ourselves as a T-shirt circle but - we'll not close our minds (or our eyes) to any development. The query is: where can such shirts be obtained? If you know, direct to Dorothy and Melanie please!

On reflection, we do recollect seeing some ladies sporting BING T-shirts at a social function a couple of years back. But this was just the word BING - not the picture.

THE GOLDEN AGE OF ENTERTAINMENT is the project of STEVE THOMPSON, 13 Avignon, Milford Grange, Castletroy, Limerick, Ireland - he has a vast range of American radio material including of course scores of Crosby programmes. 270-page catalogue lists more than 900 cassettes covering most of the old-time radio stars, historic announcements (Pearl Harbour, for example) etc. etc. Catalogue, a fascinating document in itself, costs £6.

BING/ROSIE/BUDDY COLT TRIO air-shots without adverts. Vol 3 available on TDK 'D' at £3.00 incl. of postage and packing: BERT DAY, 35 Galla Crescent, Dalbeattie, Scotland DG5 4JY (Phone 0556 611215)

BINGO - magazine of Club Crosby in America is available in Europe. For details SAE to KEN CROSSLAND, 9 Arden Drive, Dorridge, SOLIHULL, West Mids. B93 8LP

Similarly, KEITH PARKSINON, address page 3, can provide details of VICTORIAN BING CROSBY SOCIETY (AUSTRALIA).

"DEATH KNEEL FOR THE LP"

Sound the last chord for the LP. Bid farewell to dog-eared record sleeves and compendious sleeve notes; farewell to companionable hissing and scratching. The latest edition of the popular bible of classical music: THE NEW PENGUIN GUIDE TO COMPACT DISCS AND CASSETTES. Note the title. For the first time, the guide omits any reference of recordings on black vinyl disc. "The LP is becoming obsolete as a music-carrier..." (SUNDAY TIMES recently).

Must say we never found the hiss and crackle companionable! And instead of compendious notes, CDs now often include an interesting BOOKLET!

"...AND HERE'S BING!"

THE KRAFT MUSIC HALL

Starring BING CROSBY

A fresh and original background to the legendary radio programme which, fitted somehow into Bing's remarkable schedule of filming and recording, nevertheless became one of the soundest platforms in the Crosby career. More than that, through a kind of miracle it furnished a whole new catalogue of Crosby songs for our continuing enjoyment.



BY — LIONEL PAIRPOINT —



In March 1934, nine men met in the offices of the J. Walter Thompson Company. Their objective was to fashion a show to introduce a new product called 'Miracle Whip' for the Kraft Cheese Company.

This was at the time when advertising agencies wrote and produced radio shows for their clients and those present at the meeting were, John U. Reber, Vice-President in charge of radio for the Thompson Company; Carroll Carroll, writer for the Burns and Allen/Guy Lombardo Show; H. Calvin Kuhl and Robert T. Colwell, two more of the Company's top producers; Abbott K. Spencer, producer of Eddie Cantor's highly popular radio series for Chase & Sanborn; George Faulkner and Gordon Thompson, who, together, created the Fleischmann Yeast Hour for Rudy Vallee; Robert A. Simon at that time music critic for 'The New Yorker' and musical adviser to the Thompson Corporation and Sam Moore, another successful writer of radio shows.

In order to incorporate the name of the product and to establish an identifiable locale for the listeners, they decided to christen the yet unborn 'baby' The Kraft Music Hall.

The other prime decision made at the meeting was that the host should be Paul Whiteman, whose orchestra and entourage contained sufficient variety to sustain the show.

There was the up and coming young songwriter and comedy singer, Johnny Mercer; Ken Darby and The King's Men (a quartet so-called because they appeared in 'The King of Jazz'); Johnny House, a ballad singer and Ramona, the popular pianist/vocalist. In addition, the orchestra featured some of the best musicians of the day in the shapes of Joe Venuti, Oscar Levant, Tommy Dorsey, Frankie Trumbauer, Roy Bargy, Mike Pingatore and Jack Teagarden.

To inaugurate the series and to ens-

ure a 'smash' send-off, a two-hour show, from The New Amsterdam Roof, starring Al Jolson, was planned. Typically, the egocentric Jolson was still singing at the scheduled close of the programme, obliging the JWT Company to hurriedly negotiate for a further fifteen minutes of air-time.

HEADING WEST !

The series featuring Whiteman together with special guest stars, ran successfully for a year from New York, but in 1935 it was decided that the Kraft Music Hall should move to Hollywood, following the more popular radio stars who were heading West to fulfil screen contracts.

The new host was named as Whiteman's former 'Rhythm Boy', Bing Crosby, and on 2nd January 1936 the Kraft Music Hall was presented from Hollywood.

The show was produced by Calvin Kuhl and written by Sam Moore until the Spring of 1936, when Moore left and Carroll Carroll

took over the writing chores.

VALID CLAIMS BY CARROLL ?

Carroll Carroll has publicly claimed on many occasions to have been responsible for the development of the personality which the world would recognise as Bing Crosby. The much maligned but quite informative book, 'The Hollow Man' by Don Shepherd and Robert E. Slatzer, recounts the familiar story of 'Bing's reluctance to talk' and of how 'Guests were given "wild" lines that weren't in the script, thereby forcing Bing to respond.'

Bing's 'character' has always been a matter of some contention, particularly since his death. In the 1940s some were unkind enough to say that he had never played anything but the character that appeared in his first Mack Sennett short - a theory that time proved to be palpably untrue.

Further quotes from the same book, however, offer some 'sharp contrasts to Carroll's claims.

For example, referring to the period when Bing was Master of Ceremonies at the Paramount Theatre in 1931, it notes 'his relaxed manner, together with his natural wit and humour were so popular that Paramount Publix extended his engagement for a further ten weeks' and 'On his (earlier) Chesterfield show, Bing began establishing a format that he would perfect later on the Kraft Music Hall (pleasant banter, both written and ad-libbed - Bing was very sharp at ad-libbing) that would eventually make him one of the most popular radio personalities of all time.'

The musical accompaniment for the relocated Kraft programme was supplied by the recently formed Jimmy Dorsey Orchestra and to counter-balance Bing's role as the worldly, hyper-articulate host, the perfect foil was available in the hillbilly humour of Bob Burns - 'The Arkansas Philosopher'. Burns has achieved a claim to immortality by appearing in both Webster's and the Oxford Dictionaries as the originator of the 'bazooka', a curious instrument composed of a few lengths of piping from which he extracted tones, more

amusing than musical and which later gave its name to an anti-tank weapon, first used in the Western Desert during World War II.

CARPENTER'S CONTRIBUTION

For the first season, Don Wilson announced the programme but was then replaced by Ken Carpenter; thereby commencing an association with Bing that was to last for more than twenty-five years.

Carpenter's contribution to the 'Hall's' popularity should not be under-estimated. In addition to his announcing duties he was on occasions encouraged to sing (never too seriously), played a wide range of characters in sketches and for the commercials became a student at Dr. Crosby's imaginary KMH University which had been created by Carroll Carroll. The college's colours were pomegranate and puce, the school poet Edna St. Vitus Mitnick. Football games were played against rival universities rejoicing in such names as Tich Tach Tech and Pulse Normal. The school song, 'Hail, KMH!' written by Carroll and John Scott Trotter survived for many years as the closing theme of the show and could still be detected in the later series hosted by Al Jolson.

It was on the 7th October 1937 that John Scott Trotter became the Musical Director for KMH and conflicting reasons are given for the departure of the Dorsey outfit. Dorsey's own version is that he felt he was losing his identity and a weekly radio show was not providing sufficient exposure for the band. However, this may have been inspired to offset the implied slur in the other reason given - that the sponsors considered the orchestra inadequate when handling the mandatory classical 'spots' in the programme.

PRODIGIOUS WORKLOAD

Among the criticisms that have been levelled at Trotter's arrangements is that he was repetitive and possibly there is some evidence which may support this. Students of Bing Crosby's recordings may well be surprised when listening to the existing Kraft material for the first time, to hear arrangements to which they have become familiar as the opening bars in the recordings of 'East Side of Heaven' or 'And the Angels Sing' or 'You Lucky People You' respectively

serving as introductions for 'I get along without you very well' (2.3.39) 'Hurry Home' (8.12.38) and 'My Mind's on you' (20.3.41) and there are other examples.

Others have denounced his work as unimaginative and it is true that one can detect slight acknowledgements to 'Rustle of Spring' in 'Sweet Little You' (21.10.37) and more overtly, 'The Entry of the Gladiators' in 'Marie' (28.10.37). A few, unable to express their disapprobation more coherently, merely labelled his accompaniments as 'hackneyed' or 'corny' but his prodigious workload for the Kraft Music Hall series cannot be denied, including not only arrangements for Bing, but also for the Music Maids' backgrounds, the various female singers' vocals and at times some of the guests.

Bing maintained an association with John Scott which endured for twenty years of broadcasting and recording without, it is said, any formal contract. At the commencement of this comfortable alliance he is quoted as saying, 'I just know he is very good and he has marvellous taste' - and towards the end that opinion had not changed when he described Trotter's orchestrations as '....never obtrusive - always in good taste'.

PLACE FOR AN ATTRACTIVE CHANTEUSE:

To add a little romantic interest to the proceedings a regular place was found for an attractive 'chanteuse' who, on occasions, duetted with Bing in addition to having her own solo spot. Among those engaged to fill this role were Connie Boswell, Mary Martin, Marilyn Maxwell, Eugenie Baird and Trudy Erwin.

During his radio career, Bing Crosby seems to have found somewhat more affinity with a 'backing group' than some other solo performers. It is a personal belief that Bing enjoyed this duetting, relishing the competition and at times taking the opportunity to indulge in musical ad-libs or asides, enhancing the 'laid back' quality of the performance - to the benefit of the listener.

Appertaining to this, the previously mentioned Trudy (Virginia) Erwin had graduated from 'The Music Maids', a

quintet which joined the programme in February 1939, replacing the Paul Taylor Choristers who had been providing the background support for Bing until that time.

Apart from Trudy, the other four members were June Clifford, Dorothy Messmer, Alice Ludes and Denny Wilson. Inevitably, the personnel altered over the years and the group was eventually reduced to a quartet, later still to become, variously, 'The Music Maids & (Hal) (Lee) (Men)

Other groups who filled this role were The Charioteers, a coloured group, ultimately to be carried forward by Bing to his Philco Radio Time series, and The Kraft Choral Club/Society/Group, originally composed of 90 employees from Kraft's home office in the East, who made featured contributions at Christmas and Easter.

Sometime 'warm-up' man for the 'Hall', Leo 'Ukie' Sherin found some measure of permanence for a couple of seasons, playing a buffoon whose general 'dumbness' was only exceeded by his ambitions to be the star of the show.

One of KMH's most outstanding discoveries was Victor Borge, who came for a week and stayed for more than a year! On occasions he hosted the programme, eventually progressing to his own internationally-acclaimed one-man show.

Two other popular comics emerged from the ranks of the Trotter orchestra. Jerry Colonna, a trombonist, described by Bing as 'the only singer who started on his high note and then went up', who went on to become an invaluable member of the Bob Hope 'troupe', and Spike Jones who together with John Scott Trotter and Perry Botkin, created the inimitable musical style of Spike Jones and his City Slickers, originally intended to accompany Bob Burns's efforts on the 'bazooka'.

PRESTIGIOUS COMPLIMENT:

Whilst not necessarily being regarded as the supreme accolade it was considered a reasonably prestigious compliment to be requested to make a guest appearance on the Kraft Music Hall and, indeed, some stars actually asked to appear, even though the remuneration was some way below that offered by other shows of similar standing. There were,

however, benefits in the form of minimal time spent on tiring rehearsals and a bumper hamper of Kraft products from the sponsors.

In the beginning the show was to have no audience due, it is said, to Bing's reluctance to dress up and to wear his toupee but a compromise was reached when it was decided that an audience was needed to provide the laughs that were essential for timing gags.

Members of the show were permitted to bring along friends who were allowed to laugh but not to applaud. Very soon, on Thursday nights, these 'friends' were forming extensive queues outside the NBC studios until in the end it became so difficult to prevent the audience from breaking in to spontaneous applause that the rules had to be abandoned.

THE WARTIME PROGRAMME:

After Pearl Harbour and to some degree even before, KMH became a typical wartime programme. Members of the armed forces and officials from government agencies were featured and in line with other leading radio shows 'allocations' were received from the Office of War Information. These allocations were in the form of broadcast appeals to the public to join the war effort of the nation.

The effectiveness of these propaganda 'plugs' can be judged by the erroneous announcement one night of a minimum age requirement which resulted in a flood of under-age volunteers to be turned away the very next day.

The musical content of the shows altered quite dramatically. To some extent the more mawkishly sentimental songs were eschewed in favour of the rousing marching songs of the various branches of the armed services. There were also the patriotic products from Tin Pan Alley such as 'Coming in on a wing and a prayer', 'Praise the Lord and pass the ammunition', 'Vic'try Polka', 'The Bombardier song', 'Hot time in the town of Berlin', 'Ridin' herd on a cloud' etc., and musical invocations stressing the need to in-

vest in War Bonds, as in 'The Road to Victory' or 'Any Bonds today?'

The Kraft Music Hall became a travelling USO show which frequently broadcast from one of the many naval bases, air fields and army camps around the United States.

GENERAL MacArthur to Bing:

Possibly the most poignant story connected with the show occurred very soon after the beginning of the War (against Japan) when General Douglas MacArthur and his troops were beleaguered by the Japanese invaders in the Philippines and a weary corporal in the Signal Corps felt lonesome for Bing Crosby's voice.

He sent a coded message requesting a shortwave broadcast to the Philippines 'in order to divert our thoughts from the pressure of battle'.

The request was transmitted by MacArthur to Washington, which resulted in a personal telegram being sent to Bing saying 'General MacArthur is specifically asking you to broadcast to the men in the Philippines on Bataan Peninsula'; and thus on 29th January 1942 the complete programme was dedicated to the fighting men in that far-off Theatre of Operations.

The end of the war roughly coincided with the commencement of hostilities which presaged Bing's departure from the Kraft Music Hall but by this time the programme was assured of its rightful place in 'The Golden Age of Radio' and this, surely, was also the Golden Age for Bing Crosby when he was at the peak of his career, commanding a listening audience measured in excess of an astonishing fifty millions!

Editor: And is this the heritage that America seems only too ready to forget? Not really; a temporary aberration for there are too many who have NOT forgotten.

A fascinating story that Lionel has researched out for us, needing no embellishment. Except possibly to endorse that little or no credence should be placed on the claims - or views - of Carroll Carroll. It was in that same interview when he more than insinuated that Bing was mean, a tightwad, who preyed on Carroll for lunches! More than a touch of sour grapes

is discernible, no doubt as a result of Carroll being replaced as the show writer. Lionel cites the engagement of Bing at the New York Paramount where Bing was such an outstanding success for so long as MC - and in CALL ME LUCKY Bing remarked that it was then that he discovered he "was quite the gabby fella" in introducing the other artists on the show.

Again, when an interviewee (I think it was Jimmy Van Heusen the famous songwriter) was asked about the threat to Bing from Russ Columbo! His reply was to the effect that there was no rival to Bing. Columbo sang in a smoother voice emulating the Crosby style but did not have the zest, vigour or power of voice that Crosby had AND, MORE IMPORTANTLY, he went on to say "Columbo did not have Bing's charismatic personality, his ready wit and repartee."

We had the remarkable discovery a few years back of Bing disporting himself in a live broadcast from the Coconut Grove with Gus Arnheim's Band. He displayed no reluctance to talk!

In fact, Carroll's assertion is complete nonsense for Bing had been an outgoing stage performer certainly since, with Al Rinker, he started out - and perhaps before seeing that his Mother encouraged him to do songs and recitations at local events. The truth is that by the time he got to the KMH^{he} was a very, very seasoned performer. It is more likely the case that Bing's flamboyance tempted Carroll to write better programmes!

KRAFT DAIRY PRODUCTS are, of course, extensively advertised today. And these products often enabled fellow artists the opportunity of scoring points e.g. Bing's voice, according to Bob Hope was just right for selling cheese - one of Kraft's main products. Bing was able to riposte about the dental cream of the company that sponsored Bob - and so on!

While Bing certainly sang his great film hits on KMH it is noticeable that he in no way plugged them unmercifully as no doubt they would be by most of today's (often) one-hit wonders!

Against this it must be said that his songs became worldwide hits - most of them at least - as soon as they were heard.

The next, and final, two pages of this issue consist of another instalment of the listing of the KMH songs through the years.

And this period covers an important development in the show; hitherto a 1-hour programme it was reduced by a half from the start of 1943.

No reason has ever been advanced for this major change. All kinds of possibilities exist - perhaps Bing suddenly found his schedule impossible to maintain any longer. Perhaps Kraft found it easier to sell their products. As the show was to continue under Bing's aegis for a further $3\frac{1}{2}$ years it could hardly have been anything to do with Bing's popularity or handling of the programme.

Oddly, the 50 per cent/^{cut} in time does not seem to have affected the song-content, certainly not by 50 percent.

Other random thoughts that occur: seeing that TRUDY ERWIN was such a regular on KMH it's slightly surprising that this lady made only 3 commercial tracks with Bing. Perhaps she wasn't in the category of Rosie, Connee, Peggy & co. ? Who on earth was Rags Ragland? Or Cass Daley? and some of the other guests? Eddie Bracken we remember. Bing 'loaned' him his voice for his film OUT OF THIS WORLD (1945)....

Bing stayed constant (as he usually did anyway) with Frank McHugh and William Frawley. And what memories the name of ANDY DEVINE evokes! He of the whining voice who adorned so many films with his fine character acting. He was, for instance, the coach-driver in the original (1939) STAGECOACH film; Slim Pickens played the role in the 1966 re-make which included Bing of course in the Tom Mitchell role. Lucille Ball! Ah, now she's something else !

10 December, 1942

Guests: Cliff
Edwards, Margaret
Lenhart.

THIS IS THE ARMY MR.
JONES

EVERY NIGHT ABOUT THIS TIME (With Music
BYE BYE BLACKBIRD with Cliff (Maids)
Edwards

THERE ARE SUCH THINGS
DAYBREAK

WHY DON'T YOU FALL IN LOVE WITH ME
(with Margaret Lenhart)

17 December, 1942

Guest: Trudy Erwin

SAN ANTONIO ROST
WHO WOULDN'T LOVE YOU (with Trudy)
MOONLIGHT BECOMES YOU
BASIN ST. BLUES
FOR ME AND MY GAL
DEARLY BELOVED
OH! DEM GOLDEN SLIPPERS (Charioteers)

24 December 1942

Guests: Fay Bainter

ADJUSTE FIDELIS

Jack Carson
Andrew Toome
Janet Blair

STEAM IS ON THE BEAM (Janet Blair)
RED RIVER VALLEY (Charioteers)
WHY DON'T YOU FALL IN LOVE WITH ME?
SWEET LITTLE JESUS BOY (Charioteers)
YOU'D BE SO NICE TO COME HOME TO
(with Janet Blair)

GOOD MORNING MR. ZIP-ZIP-ZIP
THAT SOLDIER OF MINE (Janet Blair)
GOD REST YE MERRY GENTLEMEN
THE TOY TRUMPET - John Scott Trotter
& his Orchestra.
SILENT NIGHT.

31 Decembe 1942

Guests: Betty Hutton
Richard Hadyn
Johnny Mercer.
Janet Blair

HIP, HIP, HOORAY
THERE ARE SUCH THINGS
LET'S START THE NEW YEAR RIGHT
EVERY NIGHT ABOUT THIS TIME
OLD GLORY
BABALU (Charioteers)
RUNNIN' WILD "

THIS ENDED THE HOUR-LONG KMH
SHOWS. FROM NOW ON THEY CONSIST
OF HALF-HOUR PROGRAMMES.

7 January, 1943

THIS IS THE ARMY MR. JONES
WHY DON'T YOU FALL IN LOVE WITH ME
BALLIN' THE JACK
OVER THE RAINBOW
BYE AND BYE WHEN THE MORNING COMES
(Charioteers)

14 January, 1943

Guests: Cass Daley
Lt. Jim Newman.

HIP, HIP, HOORAY
PLEASE THINK OF ME
BOB WHITE
LONESOME AND SORRY
THERE ARE SUCH THINGS

21 January, 1943

Guest: Andy Devine

GOOD MORNING, MR. ZIP-ZIP-ZIP
I'VE HEARD THAT SONG BEFORE
SOME SUNNY DAY
BRAZIL
STORMY WEATHER (Charioteers)
ES'KIEL SAW THE WHEEL "

28 January, 1943

Guests: Ginny Sims
Frank McHugh

ANCHORS AWIGH
YOU'D BE SO NICE TO COME HOME TO (with
Ginny Sims)

YES INDEED! (Charioteers)
WHY DON'T YOU FALL IN LOVE WITH ME?
I'M GETTING TIRED SO I CAN SLEEP (Ginny
AS TIME GOES BY Sims)

4 February, 1943

Guest: Trudy Erwin

FOR ME AND MY GAL
CONSTANTLY (with Trudy Erwin)
SWEET LITTLE YOU
BRAZIL
NIGHT TRAIN TO MEMPHIS (Charioteers)

11 February 1943

Guest: Trudy Erwin

ABRAHAM (with Charioteers & Music Maids)
I'VE HEARD THAT SONG BEFORE
SOMETHING TO REMEMBER YOU BY (with
Trudy Erwin)

MOONLIGHT BECOMES YOU
RUNNIN' WILD (Charioteers)

18 February 1943

Guests: Bert Lehr
Cass Daley

ANGEL CHILD
THERE ARE SUCH THINGS
A TOUCH OF TEXAS
HIT THE ROAD TO DREAMLAND (with Trudy)
WHEN THE SHEPHERD LEADS THE SHEEP
BACK HOME (Charioteers)

25 February 1943:

Guest: Cass Daley

Medley of service songs:

A YANK IN A TANK

US FIELD ARTILLERY MARCH (The Caissons
Go rolling along)

THE ARMY AIR CORP SONG

I'VE HEARD THAT SONG BEFORE

MAKE BELIEVE

AS TIME GOES BY

GET ON BOARD, LITTLE CHILLUN (Charioteers)

4 March, 1943: Guest: Trudy Erwin

A TOUCH OF TEXAS
ITS ALWAYS YOU
MY HEART STOOD STILL (with Trudy)
BRAHM'S LULLABY (Cradle Song)
CAN'T GET STUFF IN YOUR CUFF (Charioteers)

11 March 1943: Guests: Eddie Bracken
Medley of Service Songs: Major Streeter

ANCHORS AWEIGH
THE MARINE'S HYMN
HIT THE ROAD TO DREAMLAND (with Trudy)
PLEASE THINK OF ME
I WONDER WHAT'S BECOME OF SALLY?
YOU'D BE SO NICE TO COME HOME TO
MY GAL SAL (Charioteers)

18 March 1943: Guest: Bert Lehr

HIP HIP HOORAY
TAKING A CHANCE ON LOVE
IT'S EASY TO REMEMBER (with Trudy Erwin)
FOUR BUDDIES (Charioteers)
DID YOUR MOTHER COME FROM IRELAND?

25 March 1943: Guest: Bert Lehr

GREAT DAY
ITS ALWAYS YOU
SOMETIMES I'M HAPPY (with Trudy Erwin)
I LOVE LIFE (Bert Lehr)
DEAR OLD GIRL (Charioteers)
AS TIME GOES BY

1 April 1943 Guest: Lucille Ball

YOU ARE MY SUNSHINE
DARLING, JE VOUS AIME BEAUCOUP
WITH A SONG IN MY HEART (with Trudy Erwin)
WADT IN THE WATER (Charioteers)
THAT OLD BLACK MAGIC

8 April 1943 Guest: Rags Ragland

McNAMARA'S BAND
PLEASE THINK OF ME
AMONG MY SOUVENIRS (with Trudy Erwin)
MY MELANCHOLY BABY (Charioteers)
WE MUSTN'T SAY GOODBYE

15 April 1943 Guests: Frank McHugh
Rear Admiral Ralston

HIP HIP HOORAY
I'VE GOT YOU UNDER MY SKIN (S. Holmes
(Trudy Erwin)

OH! HOW I MISS YOU TONIGHT
BY THE LIGHT, OF THE SIL'VRY MOON (with
Charioteers)
THAT OLD BLACK MAGIC.

BING THEN ON VACATION (or war work)

17 June 1943

Guest: Eddie Bracken

ANY BONDS TODAY
SUNDAY, MONDAY OR ALWAYS
SOMETIMES I'M HAPPY (with Trudy Erwin)
THAT OLD BLACK MAGIC
RIDE, RED, RIDE (Charioteers)

24 June 1943

Guest: Rags Ragland

McNAMARA'S BAND
IT CAN'T BE WRONG
SOMETHING TO REMEMBER YOU BY (with Trudy)
WE MUSTN'T SAY GOODBYE
STRAIGHTEN UP & FLY RIGHT (Charioteers)

1 July 1943

Guest: Falstaff
Openshaw

COMIN' IN ON A WING & A PRAYER
SHE'S FROM MISSOURI
YOU TOOK ADVANTAGE OF ME (with Trudy Erwin)
SUNDAY, MONDAY OR ALWAYS
EZRA SAW THE WHEEL (Charioteers)

8 July 1943

I'VE GOT SIXPENCE
WAIT FOR ME, MARY (with Trudy Erwin)
ALWAYS
I NEVER MENTION YOUR NAME (OH NO!)
DOWN BY THE OLD MILLSTREAM (Charioteers)

15 July 1943

Guest: Raymond
Walburn

COMIN' IN ON A WING AND A PRAYER
SHE'S FROM MISSOURI
THESE FOOLISH THINGS (with Trudy Erwin)
IF YOU PLEASE.

22 July 1943

Guest: William
Frawley

I'VE GOT SIXPENCE
SHE IS THE SUNSHINE OF VIRGINIA
YOU'RE GONNA WIN THAT BALL GAME UNCLE
SAM (with William Frawley)
WE MUSTN'T SAY GOODBYE
STRAIGHTEN UP AND FLY RIGHT. (Charioteers)

29 July, 1943

Guest: Rags Ragland

THANK YOUR LUCKY STARS
PEOPLE WILL SAY WE'RE IN LOVE (with Trudy)
PLEASE
SUNDAY, MONDAY OR ALWAYS
JOSHUA FIT THE BATTLE OF JERICHO (Charioteers)

5 August, 1943

Guest: Isabel Randolph
("Abigail Uppington")

WHAT DO YOU DO IN THE INFANTRY
THE RIGHT KIND OF LOVE (with Trudy)
ON MOONLIGHT BAY (with Charioteers)
IF YOU PLEASE
RED RIVER VALLEY (Charioteers)

12 August 1943

Guest: Ed 'Archie'
Gardner.

I'VE GOT SIXPENCE
RIDIN' HERD ON A CLOUD
DAMN THE TORPEDOES (Charioteers)
DANCING IN THE DARK (with Trudy)
YOU'LL NEVER KNOW.